

BINGANG



Club Crosby

July 1995

IMPORTANT ANNOUNCEMENT

Most of you have paid your dues for 1995, but some have not. On your mailing label, directly above your name, is the date your membership expires. We would appreciate payment as soon as possible after that date.

If the club is to remain financially stable, it is necessary that all members pay dues on a regular basis. We would not like to drop any members for non-payment, but it may become necessary to do so. If any of you are no longer interested in receiving *Bingang*, please drop us a note or postcard.

Please follow these instructions for payment of dues:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send a check or money order for \$11.00, made out to Club Crosby, to:

Wayne Martin, Editor, *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311

Canadian members must pay in U. S. dollars by means of a postoffice money order or an international bank draft drawn on a U. S. bank. Canadian currency and personal checks on Canadian banks are not acceptable to our bank.

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Ken Crossland of W. Midlands, England, is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them to the members. Dues are \$16.00 and must be submitted to Ken in an amount equivalent to \$16.00 U.S. Send dues or notice of non-receipt of *Bingang* to:

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W. Midlands B93 8LP
England

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U. S. dollars. Personal checks will be returned, unhonored. Dues are \$16.00, and journals are sent airmail. Send your remittance, made out to Club Crosby, to:

Wayne Martin, Editor, *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311 U.S.A.

The drawing of Bing on the front cover is from an ad for Stetson Hats. It is from Mark Scrimger's collection.

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Bingang

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Member of:



Hyde Park station keeps memories of Bing Crosby alive

by Gene Lomoriello

As the holiday season hurtles toward us, many folks turn to the traditions and trimmings that bring back memories and hoist holiday spirits to the fore. And for many people, Bing Crosby is a necessary component of that process.

Then there's Joe Sinnott and Jim Johnson. Bing is important to these two 365 days a year.

Sinnott, 68, and Johnson, 63, co-host a Bing Crosby hour once a month on WHVW 950-AM, a country music station based in Hyde Park. Though the station features a mostly country format, Sunday mornings offer Span-

ish, Irish and Italian hours and, on the first Sunday of each month from 10 to 11 a.m., a Bing Crosby hour. The show has been running since this spring.

Sinnott and Johnson's next Crosby show, Sunday, Dec. 4, will likely center around a theme of Bing's holiday music. But both men are quick to point out that Bing Crosby's career amounted to much more than simply "White Christmas" and "I'll Be Home for Christmas."

Themes of past Bing Crosby hours have included his country hits, his Hawaiian songs, Dixieland and duets. Most recently, on Nov. 6, the show's

theme was patriotic tunes, in commemoration of Veterans Day. "We could do another show on duets because we'll never run out of them," Sinnott said. "Or we could do a show just on the states he sung about. Bing recorded over 2,130 songs in his life."

A prolific career

It was Crosby's prolific recording career that brought these two Bing lovers together about a decade ago. Both are active members of various national and international Bing Crosby fan clubs — Sinnott since the 1950s, and Johnson for about 15 years — and the two discovered they live just a few miles apart after Johnson answered an ad Sinnott placed in a fan magazine to sell some duplicates from his Crosby record collection. Johnson lives in Highland and Sinnott hails from Saugerties.

The radio show was a natural offshoot of their Bing-based association. "We always thought there was a need for it," Johnson said.

Johnson's retirement activities proved to be their "in" with WHVW. In 1990, after selling his New York City-based advertising agency, Johnson decided getting involved in radio would be fun. In 1992, after a local newspaper ran a feature on his extensive collection of old records, Johnson decided to approach Ken Gonyea, WHVW's sales director at the time, and explore the possibilities of his own radio show. Before long, he was volunteering six days a week at the station. Now he's scaled back to the weekly Irish music show and the monthly Crosby show.

Red Barons of radio

Sinnott and Johnson, like many disc jockeys with highly specialized programs, provide the material from their personal collections. And having grown up in the golden age of radio, the two are Red Barons of the airwaves today, barnstorming spontane-



BING'S GANG: Joe Sinnott (left) and Jim Johnson, both fans of Bing Crosby, combine their talents and their knowledge to host a Bing Crosby hour monthly on WHVW. (Photo by Gene Lomoriello.)

ously through their live program. Besides talking by phone in advance to agree on the eight or nine cuts apiece that each will offer during a show, Sinnott and Johnson rely on their extensive knowledge of Crosby to enable them to round out the show with pertinent information. "It's all off the top of our heads, really," Sinnott said. "We also second-guess (Decca Records president) Jack Capp," Johnson said. "Why didn't he tie him to the microphone?"

"He should've had Bing sing with Ella Fitzgerald, he should've had him sing more with the Mills Brothers," Sinnott added.

The two also add to the charm of old-style live radio by occasionally

breaking into duets of their favorite Bing songs, for at least a few lines here or there. The only headache from the seat of the pants approach, both agree, is also a part of the charm. Occasionally, the engineer, who is informed of which tracks to play just two songs in advance, will hit the wrong button and play the wrong song. But the Bing experts usually know enough about the song to get by. "We tell the listeners, 'This is radio. You press the wrong button, you're stuck with it,'" Johnson said.

Curiously, many of the Crosby albums played on the show have album covers illustrated by Sinnott. Semi-retired after 45 years as an illustrator in the comic book industry, Sinnott still inks the Sunday Spider-Man comic

strip that appears in hundreds of newspapers nationwide. He has also devoted his talents on several occasions to drawing pictures of Crosby for album covers. The day after Crosby's death in 1977, Sinnott was scheduled as the keynote speaker at a comic book convention in Boston. He instead spoke to the comics fans about Crosby. "They loved it," he said.

Both men said the show has a mostly older audience, and they get a lot of telephone requests for specific songs, which they try to accommodate. To reach Sinnott and Johnson to request a song or to just talk about, as Bing so often said, "Where the blue of the night meets the gold of the day," call (914) 471-9500 during their show.



COVER ART: Joe Sinnott, who is a professional illustrator, drew this cartoon of Bing Crosby for the dust jacket of a book about the singer.

Article courtesy of Joe Sinnott and Jim Johnson

The Editor's Page

SPECIAL ISSUES COMING UP.

Several of our members wrote in with good ideas for the special issues of our journal that will be coming out in the next couple of years. We plan a full-color cover for the July 1996 issue, commemorating Club Crosby's 60th year. We would also like to add a few extra pages to that issue. If you would like to contribute toward the cost of this special issue, you can do so with a special check, or you can add it on to your dues payment. Just make sure that we know how much you want to contribute for this special purpose. We will publish a list of the members who have made donations. No amounts will be listed. If you do not want your name printed please let us know.

Plans for the 1997 issue commemorating the 20th anniversary of Bing's death will be announced later.

BOX NUMBERS ON THE WAY OUT.

Please note the new addresses for your president and editor on the Table of Contents page. Mark has moved and is receiving his mail at his new house. We are planning to phase out the Kirkwood, MO post office box. We will keep it until we feel there is no longer any need for it, and it will be checked on a regular basis. We would recommend, however, that you use the South Holmes address for all correspondence with the editor, including dues payments. One of these days your editor will be retiring, and the home address will make it easier to forward mail to the new editor. There are no definite plans for retirement, but it will happen eventually. In the meantime, if you or anyone you know might be interested in the editor's job, please let us know. We could even set up an on-the-job training course!

BING IS BACK!

It is wonderful to see all the new releases of Bing's records and films that are coming out these days. Truly, Bing is finding his way back into the hearts of the American people. It was very gratifying to see a nice display of Bing's movies at a local video rental store with a large sign

reading "Bing Crosby" and to see the public looking at and checking out his movies. The "dark days" of the general public's lack of interest in Bing seem to have ended. Maybe the postage stamp helped. We hope that this revival of interest in Bing will continue and increase!

NEW MEMBERSHIP CARDS SOON.

We have been out of membership cards for some time now, and it is time to get some new ones printed! Your editor just hasn't had the time to design a new one. We'll try very hard to get this done soon, so we can send cards along with the December issue. Thanks for your patience!

"OOPS" DEPARTMENT.

Did anyone notice that the roman numerals in the volume number of the 1994 issues are meaningless? The correct number should have been LVIII (for 58). If you save your copies, you may want to make corrections.

ON THE SICK LIST.

Member Bob Lundberg, the guiding light of the Bingthings Society, had a lung removed in a very serious operation. When we talked with his wife Joyce, Bob was not doing very well. We hope and pray for a complete recovery.

Member Bill Hunt had open heart surgery and seems to be doing fine.

Member Charles Morrison of "Mr. Nostalgia" fame has also been ill. He has made an excellent recovery.

DEATHS

Member Farookh Mehran died on March 13. He was a lifelong admirer of Bing. His son Hooman shares his father's interest in Bing and will continue as a member of Club Crosby.

Member Vince Pietroniro passed away last September 14. His Crosby collection is for sale by his brother-in-law, Claude Lanthier. See the ad in "Swaps and Such."

WE'RE LATE!

Sorry to be a little late with this issue. Sometimes it's hard to get to everything!



Swingin' (On A) Star

The Road To BING CROSBY

By William Ruhlmann

PART THREE

In the previous issue of this journal Mr. Ruhlmann had just discussed the recordings of "White Christmas." We will pick up his narrative at that point.

Nor was it Crosby's only chart-topper to be released in 1942. He had had the good sense in June to stockpile the Burke-Van Heusen songs from the third "Road" picture, *Road to Morocco*, and "Moonlight Becomes You" went into the charts after the picture was released in the fall, hitting the top the following April. (Crosby's other film performance at the end of 1942 was an appearance in the all-star *Star Spangled Rhythm*, one of the biggest box office hits of 1943.)

There was, however, a considerable gap in Crosby's recording activities due to the strike, which allowed him to spend more time raising money for the war effort. (It helped that his radio show was cut back to half an hour a week in January 1943.) He did, however, make a new film, *Dixie*, a fictional account of the life of that song's author, Daniel Decatur Emmett, that once again found him donning blackface. It opened on June 23.

The record companies had a new idea to defeat the ongoing recording ban, and after Crosby returned from a two-month vacation from mid-April to mid-June at his ranch in Elko, Nevada, he went into the studio backed by choral groups to record "Sunday, Monday Or Always" and "If You Please," new Burke-Van Heusen songs from *Dixie*, and two songs from the new hit Broadway musical *Oklahoma!*, "People Will Say We're In Love" and "Oh! What A Beautiful Morning." "Sun-

This article originally appeared in the December 24, 1993 issue of *Goldmine*. It is being reprinted in serial form by permission of the author and the editor of *Goldmine*. The type has been reset without editorial changes except for those approved by the author. A few minor typos have been corrected. Original pictures have not been used.

day" topped the charts for seven weeks; "People" got to #2.

In August 1943, Crosby began filming a picture its writer-director, Leo McCarey, originally called *Padre*. McCarey overcame Crosby's reluctance to play the part of a priest and cast him as Father O'Malley, who takes over a Hell's Kitchen New York parish from an aging priest and restores it to financial stability. Much of the movie was put together during filming, which may explain why what was later renamed *Going My Way* was in production through February 1944. (Shooting may also have been interrupted by Crosby's war-related touring, as his absence from the radio show between October 21 and December 2 implies.)

Meanwhile, in the fall of 1943, Decca came to an agreement with the musicians union and Crosby was free to record with instrumental backing again. On September 27 he did another session with the Andrews Sisters, which brought them both the hit "Pistol Packin' Mama" and a version of "Jingle Bells." But Crosby's big seasonal hit of 1943 was recorded October 1, when he sang "I'll Be Home For Christmas," which went to #3.

Perhaps because of the advantage Decca enjoyed over Columbia and Victor (who continued to hold out against the union and were combing their catalogs for reissue items), Crosby had an unusually strong spring season on the charts in 1944, scoring four straight #1 hits. First, there was "San Fernando Valley," then Cole Porter's "I Love You," then "I'll Be Seeing You" from the 1938 Broadway musical *Right This Way*. (Victor dusted off its 1940 Tommy Dorsey recording with hot young singer Frank Sinatra and took it to #4.) Finally, there was "Swinging On A Star," which became a massive hit (just as it is in the story line of *Going My Way*), spending nine weeks at the top of the charts in August and September, as the film was on its way to becoming the top grossing film of 1944.



Burke and Van Heusen were given an unusual assignment in coming up with the song. "We were told," Van Heusen explained to Charles Thompson, "write the [Ten] Commandments into a rhythm number! It was a problem and we struggled with it for days. In the end it was Bing who was the inspiration. We were at his house and one of his boys was acting up when Bing chastised him by saying, 'What do you want to be—a mule?' That sparked us off." "Swinging On A Star" won the Academy Award for Best Song and became a standard for children as well as adults.

Going My Way opened on May 2, and Crosby spent the early part of the summer of 1944 filming *Here Come The Waves*. His most notable recordings during the period were two sessions with the Andrews Sisters that produced that war-time special "(There'll Be A) Hot Time In The Town Of Berlin" and, from the film *Hollywood Canteen*, Cole Porter's "Don't Fence Me In." Both topped the charts, though you don't hear the former too often any more.

Of course, June 1944 was also memorable for D-Day, which occurred on the sixth, when the Allies invaded Normandy and began to retake Europe from Adolph Hitler. For Crosby, this meant it was time to entertain the troops not just at home but also overseas. On August 25, he arrived in Scotland aboard the *Ile De France*, a cruise ship that had been converted into a troop carrier. He spent the next seven weeks in Europe, traveling so close to the front lines that at one point he and his driver inadvertently spent time in a French village the Allies had not yet captured.

Crosby arrived back in the U.S. by October 12, when he broadcast his radio show from New York. Back in Hollywood, he shot the fourth "Road" picture, *Road To Utopia*, though it would not see release until 1946. On December 8, he cut a version of the Johnny Mercer-Harold Arlen song "Ac-Cent-Tchu-Ate The Positive" with the Andrews Sisters. Also featured in *Here Come The Waves*, the song hit #2 and is perhaps the best example of the playful style Crosby achieved on record with the Andrews Sisters, a kind of counterpart of his comedy work with Bob Hope. Their partnership would continue producing hits into the early '50s.

Nineteen forty-five was the year that World War II ended, the year things returned to normal, after a fashion. For Crosby, who had built upon his considerable '30s success to become the country's preeminent entertainer, it must have seemed obvious that what was called for was more of the same. The "Road" pictures worked: there would be more of them. *Going My Way* called for a sequel as well. And on the recording front, Jack Kapp had him continuing to cut a mix of new songs and standards, novelties and schmaltz, good and bad. Some of it always found its way into the hit parade.

What was not immediately apparent, however, was that all Crosby could do from here on was repeat himself. His recordings from the '20s to the '40s show a steady development, greater assurance, flexibility and authority. From here, as he himself would admit, they began to be somewhat mannered. On film, Crosby had stretched himself considerably in the '40s to match the joking of Hope and the dancing of Astaire and to capture the more dramatic character of Father O'Malley. With one or two exceptions, these would prove to be the limits of his range. And, inevitably, the repetitions dated Crosby and gradually limited his appeal.

For the moment, it was clear sailing, however. Crosby held a remarkable 27 recording sessions in 1945. The highlights of that output included "Yah-Ta-Ta, Yah-Ta-Ta," a duet with Judy Garland, the #1 Jule Styne-Sammy Cahn song "It's Been A Long, Long Time," cut with the Les Paul Trio, and his biggest hit of the year, "I Can't Begin To Tell You."

Going My Way's sequel, *The Bells of St. Mary's*, which co-starred Ingrid Bergman, was released in the fall and became an even bigger hit than its predecessor. By mid-1946, it was the third biggest grossing film of all time, behind *Gone With The Wind* and *This Is The*

Army; *Going My Way* was fifth. Again Crosby was nominated for an Oscar, one of the eight nominations the film received. But this time he stayed on the golf course. The big winner was *The Lost Weekend*, including Best Actor Ray Milland, and it's notable that such a hard-edged film, more indicative of the post-war mood than Crosby's sentimental and light films, beat *The Bells of St. Mary's*.

Crosby's other film work of 1945 (released in '46) was *Blue Skies*, which repeated many of the elements of *Holiday Inn*—Fred Astaire, the songs of Irving Berlin and another romantic triangle plot. None of which prevented it from being the third highest grossing film of 1946. The fourth highest grosser, meanwhile, was *Road To Utopia*, which Paramount finally had gotten around to releasing.

In Crosby's radio career, after nine successful years with Kraft and NBC, there were conflicts that, according to Barry Ulanov, primarily concerned money. Also, Crosby had tired of doing two live shows each Thursday

(one for each coast) and wanted to record his shows for broadcast, something no other program did and that the network opposed. Crosby walked off the show in June 1945 and did not return until after the first of the year.

He was back on the air on February 7, 1946, but did only 14 shows, through May 9, before concluding his commitment. He returned to radio on Wednesday, October 16, under the sponsorship of Philco, on ABC, and was able to record his shows, first on disc and later on some of the first developed magnetic tape. Crosby would stay with Philco and ABC until mid-1949, then move back to CBS and Chesterfield until mid-1952.

Crosby's schedule in 1946 also included 17 recording sessions, highlights of which are his version of the double entendre song "Personality," sung by Dorothy Lamour in *Road To Utopia*, and a duet with Fred Astaire on "A Couple Of Song And Dance Men" from *Blue Skies*.

Crosby also made one new film, *Welcome Stranger* (released in 1947), in which he was again paired with his *Going My Way* co-star, Barry Fitzgerald. It wasn't in a class with the Father O'Malley films, but it did become the seventh biggest grossing film of the year.

The start of 1947 found Crosby making his fifth "Road" picture, *Road To Rio*, with Bob Hope. In this one, set largely on board a cruise ship, Crosby even hooks up with the Andrews Sisters, and he gets to sing one of Johnny Burke and James Van Heusen's most touching romantic ballads, "But Beautiful." Released on Christmas Day, 1947, *Road To Rio* continued the Crosby-Hope success story: it was the #1 box office hit of 1948.

Clearly, however, Crosby finally was in decline as a recording star. He hit the charts nine times in 1947, the entries including a duet with Al Jolson on "Alexander's Ragtime Band" and a version of "Whiffenpoof Song" with the Fred Waring Glee Club. Crosby did a large amount of recording, especially toward the end of the year, in order to get in under the wire on another recording ban that took effect on January 1, 1948. These sessions produced his next, and final, #1 hit, "Now Is The Hour," which topped the charts for three weeks starting on April 24, 1948. But Crosby was only in the studio once in all of 1948, at the end of the ban, in November.

His movie career continued apace, however. *The Emperor Waltz*, a period piece set in Austria at the turn of the century and directed by Billy Wilder (who had made *The Lost Weekend*), opened in 1948 and became the seventh most successful film of the year.

Crosby began 1949 with another period picture, a remake of *A Connecticut Yankee In King Arthur's Court*, based on a Mark Twain story about a blacksmith who is transported back in time. The score included Burke and Van Heusen's "If You Stub Your Toe On The Moon," a minor chart entry for Crosby in April 1949. Released in August was *Top O' The Morning*, an Irish-oriented film again featuring Fitzgerald, the last and the least of the Crosby-Fitzgerald pairings.

PHILCO RADIO TIME

with
BING CROSBY

**Tonight at
10 PM
WJZ**

It's Bing's one and only radio show, with Bing in person, John Scott Trotter's Chorus and Orchestra, the Charioteers, Lina Romay and Skitch Henderson. Don't miss it!

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Wholesale Distributors
445 Fifth Avenue

Hear Bing Sing
Every Wednesday at 10
on
Philco Radio Time

N.Y. TIMES 30 OCT 1946

Radio ad courtesy of Jean-Paul Frereault

Crosby scored a few other record hits in 1949. There was "Galway Bay," which had been recorded back in the fall of 1947; an excellent pairing of two songs from the Broadway musical *South Pacific*, "Some Enchanted Evening" and "Bali Ha'i"; "Dear Hearts And Gentle People," his biggest hit of the year, which went to #2; and even a version of "Mule Train," complete with whip, which was the second biggest recording of the song, after Frankie Laine's #1. But Crosby, like many of his contemporaries, wasn't comfortable with the novelty material that took over the charts from here until the mid-'50s when rock 'n' roll, which he found even less palatable, appeared.

Bing Crosby ended the 1940s as the most popular recording star of the decade, just he had the '30s. But the start of the '50s brought an enormous change in public taste. If one examines the 10 most successful performers of the '40s, as measured by Joel Whitburn, only three stay on the list for the first half of the '50s, all male singers—Perry Como, Frank Sinatra and Bing Crosby, who slips to seventh place.

Though his longevity as a popular singer is remarkable, Crosby naturally pondered his popular decline. In *Call Me Lucky*, published in 1953, he wrote, "Playing some of the records I made in the 1930's, I notice that in many of them I was tired; my voice was bad and had a lot of frogs in it. . . But I paid no attention to whether they were bad or good when I made them. And they sold. They were popular. When I play back some of the records I've made in the past year or two, they're too vocal. They're over-sung. I'm listening too much to what I sing when I sing it, and it makes me self-conscious."

At another point in the book, he notes, "I've fallen into the habit of trying to 'deliver' a song too much, instead of 'saying' the words the way I once did. For this reason my records haven't been too successful lately. I listen to my own voice too much when I record. When a singer of popular songs begins to listen to his own voice, nobody else will listen to him. He's lost his sincerity, his ability to create an image or a mood, and he's had it."

Bing Crosby hadn't "had it" by the start of the '50s, but the musical mood of the country was changing and, at 47, he was ill-prepared to follow it. It didn't help that, in 1949, Jack Kapp died. Kapp had not always guided Crosby wisely, but he had always guided him. Without Kapp, Crosby's recording career lost impetus. At the start of 1950, Paramount released *Riding High*, a film that let Crosby indulge his interest in horses. In the spring, he vacationed in Europe, returning in June. He then made a forgettable film called *Mr. Music* that co-starred Nancy Olsen and featured Groucho Marx, the Merry Macs, and others.

More memorable were a few of the recording sessions that year. On March 24, Crosby cut the delightful Burke-Van Heusen song "Life Is So Peculiar" with the Andrews Sisters. On June 23, "Gary Crosby And Friend" recorded "Sam's Song," which was a #3 hit and launched Crosby's oldest son on what would be an uneven career in entertainment. The rest of his sons turned up on "A



Bing Crosby and Groucho Marx in "Mr. Music"

Crosby Christmas," a recording that was a precursor to the annual TV specials Crosby would stage later on (with a different family) in the coming TV age.

In the second half of 1950, Crosby filmed *Here Comes The Groom*, another romantic triangle film, though a cut above his recent fare. It was most memorable for the Hoagy Carmichael-Johnny Mercer song "In The Cool, Cool, Cool Of The Evening," which Crosby recorded with co-star Jane Wyman and which won the Oscar for Best Song for 1951.

Crosby's other notable recordings for 1951 were a January session with the Tommy Dorsey Orchestra; a session of songs from the Broadway musical *The King And I*; and "Gone Fishin'," a charming comic duet with Louis Armstrong.

Crosby teamed up with Jane Wyman for a second film in 1952, *Just For You*, in which a successful Broadway producer attempts a *rapprochement* with his son (one of two films Crosby would make on this sort of theme during the year). It opened on October 8, 1952. He also shot the sixth "Road" picture, *Road To Bali*, completing work in August.

During this period, Crosby's wife had undergone medical tests that showed she had ovarian cancer in an advanced state. Crosby had signed to do another picture, *Little Boy Lost* (about a father who returns to Europe to find a son he lost during the war), and in *Call Me Lucky* he writes that Dixie Lee encouraged him to take a planned trip to France for location shooting. Charles Thompson, in his authorized biography of Crosby,

quotes *Little Boy Lost's* director, George Seaton, saying that Crosby received the diagnosis of his wife's illness in a letter on the set in France. Crosby returned to the U.S. in late October; Dixie Lee died on November 1.

This account is disputed by Donald Shepherd and Robert F. Slatzer who, in *Bing Crosby: The Hollow Man*, discuss Dixie Lee's death in their opening chapter and make it their chief indictment of Crosby. They suggest, based on undocumented evidence from Dixie Lee's "friends," that Crosby knew of his wife's fatal illness and left the country anyway. The account is as lurid as it is speculative, and it is not supported even by Crosby's estranged son Gary, who, in *Going My Own Way* recalls not being aware of the seriousness of his mother's illness when he was with her in August and, to his surprise, seeing tears rolling down his father's face during his mother's final days.

Crosby carried on stoically after Dixie Lee's death. *Little Boy Lost* had been a more demanding, dramatic role for him, and Seaton would have an even more challenging one soon. Crosby had begun a new radio program, his last regular one, for General Electric in October. This ran until 1954, though after it Crosby continued to tape 15-minute shows that CBS ran on a daily basis as late as the early 60's.

The era of big-time radio, however, was ending with the advent of television. Curiously, though Crosby began to turn up on the medium, both as a guest star and in his own special, he never really embraced it, never had a successful series to rival his radio show. It may have been that, approaching the age of 50, he was reluctant to make the major effort that would have required. Shooting on *Little Boy Lost* was completed in Hollywood in February, and the film opened later in the year, Crosby's only film release of 1953. At his 10 recording sessions during the year, Crosby cut the usual variety of material, from duets with Gary and with Donald O'Connor to "Strangers In Paradise" and "Young At Heart."

Crosby published *Call Me Lucky* in June 1953, and though it frequently devolved into golf stories, many sections were unusually forthright and self-revealing. On the subject of why he hadn't retired yet, Crosby referred to his lawyer, writing, "Jack O'Melveny says that the real reason I don't quit is that I love to sing too much. He knows that I love show business, the people you meet in it and the excitement of it. I love music; I love working with fine orchestras and with clever and talented people in making pictures; but actually, I'd be much happier if I weren't doing it. I'm not a great actor—I'll never be one—and I'm never going to create anything of lasting importance. So, no matter what I've done to date or no matter what I'm likely to do, there's little promise of great artistic satisfaction in it. With the exception of a phonograph record or two, I don't think I've ever done anything really worthwhile."

The ambivalence suggested by this statement is reflected in Crosby's approach to his career from here on. Toward the end of 1953, he agreed to appear in another Irving Berlin vehicle that once again repeated

the war and seasonal themes of *Holiday Inn*. This was *White Christmas*, a lavish musical filmed in Technicolor and screen-stretching Vista Vision, co-starring Danny Kaye in the part generally essayed by Fred Astaire, with Crosby's friend Rosemary Clooney as his romantic interest. It concerned a team of Broadway entertainers, veterans of the Western Front, who help out their old general. He happens to run an inn in New England, and . . . you get the idea. Audiences did, too, and they were ready to enjoy it one more time. *White Christmas* was the top box office hit of 1954.

After looking backward with *White Christmas*, Crosby looked at the present with his role in George Seaton's *The Country Girl*, based on a play by Group Theatre alumnus Clifford Odets. Very much in the hard-boiled tradition of '50s melodrama, it was the story of a washed-up alcoholic musical comedy star, his wife (Grace Kelly) and the director (William Holden), who is trying to help him make a comeback. Audiences were treated for the first time to an unshaven, hungover Crosby giving a performance completely unlike anything else in his repertoire. And they responded: *The Country Girl* was the sixth highest-grossing film of 1955. Properly, he was nominated for an Academy Award for the third time, but there was no defeating Marlon Brando in *On The Waterfront*.



Bing Crosby in "The Country Girl"

Unlike singers such as Frank Sinatra, who embraced the dawning LP age, Bing Crosby had little use for the new medium. His interest in recording in general seems to have been diminishing, anyway. He had cut an entire 10-inch album of French songs on one day, May 16, 1953 (released under the title *Le Bing*), and another of old songs on June 26 (*Some Fine Old Chestnuts*), but for the most part Decca reissued older material in LP format. For his 20th anniversary with the label, however, Crosby went into the studio in April 1954 with the



Bing and his second wife, Kathryn Grant

Buddy Cole Trio and made a five-LP boxed set called *Bing—A Musical Autobiography*. On this album, he re-recorded many of his old hits and also acted as disc jockey, playing the original recordings of other hits and reminiscing about them.

Remakes were still on Crosby's mind when he came to do his next film in the spring of 1955, though it's hard to find similarities between the original version of *Anything Goes* and the new one, starring Crosby, Donald O'Connor, Mitzi Gaynor and Jeanmarie. All that remains are the title, the cruise ship and a few Cole Porter songs. The rest is Technicolor, Vista Vision, production numbers and another of those plots about romantic rivals.

After completing *Anything Goes* in the spring of 1955, Crosby vacationed for the summer then started another multi-star Technicolor musical in September. This was *High Society*, a musical version of the play and film *The Philadelphia Story*, with Crosby in the role of the ex-husband previously taken by Cary Grant and Frank Sinatra as the newspaper reporter once played by James Stewart. Grace Kelly, in her final role before assuming the crown of Monaco, played the Katharine Hepburn part of the society woman planning to remarry. Cole Porter provided the songs.

The result was a wonderful musical comedy that serves as the final major musical and film performance of Bing Crosby. His duet with Sinatra on "Well, Did You Evah!" is a delight, and his duet with Grace Kelly on "True Love" became his final Top 10 hit. The film itself was the fourth biggest money maker of 1956.

The final 20 years of Bing Crosby's career show a man in semi-retirement. There were a few more films—*Man On Fire* (1957), *Say One For Me* (1959), *High Time* (1960), *The Road To Hong Kong* (1962)—in which he had starring roles, along with a couple of featured roles

and some cameos. On TV, there were a couple of TV movies, a one-season situation comedy, 1964-1965, and his specials, especially the Christmas shows, in addition to his 30-plus appearances on the variety show *The Hollywood Palace* as host from 1964 to 1970.

After he left Decca Records, Crosby recorded sporadically for other labels, refusing to sign another exclusive long-term contract. In 1959, he organized an ambitious two-LP story album, *How The West Was Won*, for RCA that inspired the subsequent film. Starting in 1960, he recorded for Warner, cutting a series of "sing-along" albums consisting of medleys of familiar songs sung with a large chorus. He subsequently transferred to Reprise Records after Frank Sinatra sold this custom label to Warner, and he, Fred Waring and Sinatra charted with the patriotic *I Hear America Singing* album in 1964.

Crosby charted again in 1969 with the Amos Records album *Hey Jude/Hey Bing!*, but it was an album he wished he'd never made. He also recorded a flurry of albums in the last couple of years of his life with producer Ken Barnes in England, the last of which, *Seasons*, was cut only a month before his death.

And, especially in the last couple of years, Crosby performed concerts, something he'd done so rarely in his career. His last was given in London only a few days before his death.

For the most part, however, these efforts took a back seat to a quiet family life dominated by his second wife, Kathryn Grant, whom he married on October 24, 1957, and their three children, Harry, Jr., Mary and Nathaniel. When Crosby was asked about the record scene, he criticized rock 'n' roll; when he was asked about movies, he criticized the more mature subject matter found in them. He was, arguably, of another time.

Nevertheless, at age 74, he gave every sign of maintaining his career. In September 1977 he shot his annual Christmas special in London, dueting with David Bowie, a baritone obviously influenced by him, if you only scrubbed away the glitter. He cut the *Seasons* album. In October, he appeared at the London Palladium, after which his family returned to its home in San Francisco, while he continued on to Madrid for some golf. Among his plans were she shooting of the eighth "Road" picture with Bob Hope in the spring of 1978. But on October 14, after finishing a round of golf, he dropped dead of a heart attack.

Crosby's obituary in *The New York Times* reflected the change in times that had occurred in his later years. "Young Americans are used to pop singers who are angry, sexy and rebellious," the notice read. "Bing Crosby answered different needs for a different age. He did so with a grace that was typical of his whole career, and in his own subtle and unassuming way, he left a mark on American popular music that many more flashy performers would find hard to match."

But obituaries, like all news stories, have a way of concentrating on the present moment at the expense of the expanse of history. In fact, Bing Crosby's impact on American popular music is impossible to match, if only

because he dominated a period of it that is now gone. He was the pre-eminent popular singer of the first half of the century, a major movie star and the most successful radio performer at a time when radio was a dominant medium.

Those accomplishments are secure and are likely even to be enhanced. At the moment, less than half of Crosby's films are available on home video, a situation that will change. In 1991, Atlantic Records' video arm, A*Vision Entertainment, issued the 55-minute home video *The Magic Of Bing Crosby Part One*, featuring TV performances and interviews with Rosemary Clooney and Michael Feinstein. In 1993, DaCapo reissued *Call Me Lucky*, which had been out of print for many years.

On September 14, 1993 MCA Records released the four-CD/cassette boxed set *Bing: His Legendary Years 1931-1957*, a 100-track collection of Crosby's Decca recordings. Taken together with Columbia's 1988 boxed set, *The Crooner: The Columbia Years 1928-1934*, this makes for a comprehensive overview of Crosby's recording career. (RCA/BMG, however, should be encouraged to put all of its Whiteman/Rhythm Boys/Crosby recordings together in a CD set as soon as possible. Write to Paul Williams, VP of Strategic Marketing, RCA Records, 1540 Broadway, New York, NY 10036-4098!)

Finally, noted jazz critic Gary Giddins is undertaking a new biography of Crosby, due for publication in the fall of 1995 that, it is hoped, will steer a course between the fawning authorized books and the hyper-critical tell-alls to become the best Crosby book since Barry Ulanov's 1948 study.

It's impossible to predict how Crosby will be seen in the future, but these recent efforts, coming after the immediate attacks and neglect of the first decade after his death, suggest that his reputation will endure and even grow. He sang some of the best songs of the century, and he sang many of them better than anybody else. That should be enough.

This concludes William Ruhlmann's "Swingin' (On A) Star" article from Goldmine. Before we leave Mr. Ruhlmann's work, let's reprint his review of the "Legendary Years" CD set from the same issue of Goldmine.

BING CROSBY

Bing: His Legendary Years 1931-1957
MCA MCAD4-10887

Bing Crosby was the most successful recording artist in the U.S. from the invention of the record player to the start of the rock 'n' roll era. According to a ranking prepared by chart researcher Joel Whitburn in his book *Pop Memories 1890-1954* (Record Research, 1986), Crosby runs ahead of his nearest rival, Paul Whiteman, by almost 38 percent. And even that doesn't tell the whole story, since Crosby was the vocalist on some of Whiteman's hits before he went solo.

Crosby's recording career lasted 51 years, from 1926 to 1977, but MCA is right to refer to the period 1931-

1957 as "his legendary years," since it was in '31 that Crosby formally began his solo career, and after the mid-'50s, though he recorded at least once a year, he was semi-retired. Certainly, there is much of value in the 1926-1930 period (and RCA/BMG, repository of much of the material, should reissue it), but for most of that time Crosby was one of several singers in a band, providing the "vocal chorus" in otherwise instrumental tracks and only occasionally being featured. Likewise, Crosby's last 20 years of recording (owned by Bing Crosby Enterprises) can (and should) be culled for gems. But the singer's best and most popular work took place in the '30s, '40s and early 50s.

During that time, Crosby was at first contracted to Brunswick Records. Then, in 1934, he followed Brunswick A&R director Jack Kapp to the newly formed American branch of Decca Records and became that label's first signing. He stayed with Decca until 1958. Today, MCA Records controls the earlier part of the Brunswick catalog (up to nearly the end of 1931) and all of the Decca catalog; Sony Music controls the rest of the Brunswick catalog. Minus a two-and-a-half-year gap from the end of 1931 to the middle of 1934, then, MCA is in a position to present the essence of Crosby's recordings.

As Decca's major artist, Crosby was subject to considerable repackaging all along. In the late 1940s, as the recording industry moved from 78 r.p.m. singles to 45 r.p.m. singles and 10-inch and 12-inch LPs, Decca reissued Crosby's catalog extensively. In 1954, the label released *Bing—A Musical Autobiography*, a five-LP boxed set in which the singer re-recorded some of his early material and played reminiscing disc jockey in presenting the original recordings of some of the later material. Perhaps Decca's most ambitious Crosby reissue was the 1962 series called "Bing's Hollywood"—15 LPs, sold separately, that, taken together, told the story of Crosby's years at the label. (Part of the series has been released as budget-priced CDs over the last several years.)

Obviously, the CD/boxed set era demanded a new Crosby collection, and MCA has done itself proud with the four-disc/cassette *Bing: His Legendary Years 1931-1957*. The set contains 100 tracks and runs about five hours. Unlike the '50s boxed set, which tried to hide the lower fidelity and higher vocal pitch of the '30s recordings by featuring remakes, the new one, which is nearly in chronological order, allows the listener to hear the changes in Crosby's singing over time, from the tenor-baritone, with its emotional warble, trademark whistles and "boo-boo-boo" scatting, to the mature bass-baritone, with its assured, jazzy phrasing, good humor and occasional solemnity.

The development is one engineered by Crosby and Kapp, who deliberately took the singer from his roots in the '20s jazz of Whiteman to a kind of all-American, melting pot eclecticism that found him recording all kinds of material. The album's first nine tracks, all recorded for Brunswick in 1931, find Crosby bleating out

lyrics of romantic devotion such as “Just One More Chance” and “I Apologize.” In the gap not covered here, there was more of the same, though Crosby also sang over some hot jazz sessions and essayed such topical material as “Brother, Can You Spare A Dime?” (Columbia’s 1988 boxed set *The Crooner: The Columbia Years 1928-1934* is recommended to hear these and more.)

But by the start of the Decca years in 1934, Crosby had moved from New York, with its small speakeasies and nightclubs, to Hollywood and its sound stages. He was already a big star in pictures, and Kapp led him to a wide selection of more pop-oriented material. And, as he did on screen, Crosby proved to have a malleable enough talent to encompass whatever he encountered. By 1935, he had embarked (not without protest) upon seasonal material with a recording of “Silent Night, Holy Night.”

In years to come, he would stand behind only Jesus Christ and Santa Claus as a Christmas icon. Then there was country ‘n’ western (“I’m An Old Cowhand [From The Rio Grande]”), Hawaiian music (“Sweet Leilani”), jump blues (“My Baby Said Yes”) and Irish music (“McNamara’s Band”), among other styles.

In a more conventional vein, Crosby essayed the best of some of the great songwriters of the era—Irving Berlin, George and Ira Gershwin, Cole Porter—and he had on staff some almost equally good writers crafting material for him to sing in his movies, notably Johnny Mercer and the team of Johnny Burke and Jimmy Van Heusen.

Crosby’s versatility is also clear from the ease with which he incorporated guests on his records (just as he did guests on his radio show and co-stars in his films). The boxed set includes not only examples of Crosby’s famous pairing with the Andrews Sisters but also vocal encounters with Connee Boswell, Johnny Mercer, Louis Jordan, Judy Garland, Bob Hope, Al Jolson, Jimmy Durante, Crosby’s son Gary, Louis Armstrong, Jane Wyman and Peggy Lee, and these provide some of the most delightful moments on the album.

Though Crosby worked mostly with his own orchestra, conducted by John Scott Trotter, after the mid-1930s, he also used a variety of notable backing groups in the studio, and one can hear him fronting Jimmy Dorsey’s Orchestra, his brother Bob’s Orchestra and the small group, the Bob Cats, Woody Hermann’s Orchestra and his small group, the Woodchoppers, Xavier Cugat and His Orchestra, the Les Paul Trio, Fred Waring and His Glee Club and the Buddy Cole Trio, his accompanying group in his later years, among many others. He sounds equally at home in all musical settings.

It is that comfortableness that most characterizes Crosby’s approach. Write him a slow love ballad like “But Beautiful” or “What’s New?” and he will give it an intimate sincerity. Present him with a quick-witted tempo number such as “Bob White (Whatcha Gonna Swing Tonight?)” or “Ac-Cent-Tchu-Ate The Positive” and he will bob and weave with the best of them. Coming from him, the tritest lyrics sound convincing and the most

dated ones still singable. There is a remake here of “Mississippi Mud,” the signature song of his old group, the Rhythm Boys, and it’s so zippy you almost miss the line “the darkies beat their feet in the Mississippi Mud.”

When Crosby and the Andrews Sisters swing into “(There’ll Be A) Hot Time In The Town Of Berlin,” a rousing piece of World War II propaganda, they make the coming destruction—when the G.I.s will “turn that ‘Heil’ into ‘Gimme some skin’”—sound like a hell of a party. Even in offensive material, Crosby doesn’t offend. When he ends a blown take of “Wrap Your Troubles In Dreams,” criticizing the “dirty bastards” who changed the arrangement, he sings it and even ends in rhyme—nobody gets mad.

Though Crosby’s influence on subsequent pop is overwhelming, it’s sometimes hard to see, if only because most of his successors achieve only a part of his stylistic breadth, whether it’s the emotive Frank Sinatra, the somnolent Perry Como or the excitable Elvis Presley. Nevertheless, this boxed set demonstrates that, wherever his descendants went, Crosby had been there first.

Bing: His Legendary Years effectively presents that legacy, balancing the best among Crosby’s lesser known recordings against his many hits. Selection is an enormous challenge for an artist with such a wide variety of recordings, and compilers Tony Natelli and Will Friedwald have chosen well. Friedwald’s essay, which takes up most of a 68-page booklet, is appropriately called “an appreciation,” since it is a general tribute to Crosby’s musical skill rather than a biographical accompaniment to the music.

The booklet is well-designed and contains many interesting photos, but one can’t help thinking that the designer might have paid more attention to what’s on the discs and who’s in the photos. Ethel Merman and Nat “King” Cole are seen in pictures with Crosby, for example, but neither appear on the album. And a picture of Crosby posing with the actress Marion Davies, his co-star in the 1933 film *Going Hollywood*, is mislabeled as depicting his first wife, Dixie Lee. Dixie Lee was a blond starlet, too, but she was better looking than Marion Davies.

The tracks have been annotated with timings, composers, recording dates and locations, matrix numbers, catalog numbers, release dates and featured musicians, all valuable information to record collectors. For the most part, it appears accurate as well, though the April 4, 1949 release date for “Sweet Leilani” (incidentally, a different take from the one that was a #1 hit in 1937) is probably off by a year or so—there are Crosby singles with lower catalog numbers that weren’t even recorded until 1950.

There are other examples of unusual choice of recordings. For example, the version of “Too-Ra-Loo-Ra-Loo-Ral (That’s An Irish Lullaby)” is not the original from 1944 that became a gold-selling hit, but rather a remake cut a year later and not released until 1948.

Conversely, the compilers have restored the original 1942 recording of “White Christmas,” not heard since **13**

Decca substituted a 1947 remake on its seasonal reissues. (This raises the interesting question of which version of the biggest-selling single in history has actually sold more copies, but never mind.)

Decca built Crosby his own recording studio adjacent to the Paramount Pictures lot, so it's no surprise that his

state-of-the-art recordings still sound good today. There is some hiss on the early material, but on the later recordings, even though producers Andy McKaie and Steven Lasker had to use a variety of sources, including transfers from records, the sound is excellent.

William Ruhlmann

Almost Starring Bing

By David Lobosco

Bob Hope once said, "If Bing would make the kind of movie he wanted, it would be a shot of himself looking through a hole in the fence and then a shot of what's on the other side." Although Bob was partially right concerning Bing's lazy attitude towards making movies, Spokane's prodigal son did make some pretty popular flicks. However, during Bing's forty-odd years in the movie business, he passed on—or lost out on—some very interesting movie projects. After all, Bing Crosby was only one person!

In the 1930s Bing mostly made lightweight musicals, but Paramount proposed a few different projects for their ace crooner to star in. The studio, upon making the movie version of *Alice In Wonderland*, wanted Bing to play the character of the Mock Turtle. Bing refused it, and Cary Grant eventually got the part. Cary Grant was the third person asked. The second choice was Bing's rival Russ Columbo, but he also turned it down. *Fly By Night* was a shelved vehicle for Bing Crosby in 1936. It would have been a comedy murder mystery with songs, but nothing concrete came of it.

In 1944 Bing made a screen test for *The Story Of Will Rogers*. The director, Michael Curtiz, wanted Joel McCrea, but he refused it. Other than Bing, John Wayne and Stuart Erwin were considered, but the movie was shelved for almost a decade until it was made in 1952 starring Will Rogers, Jr. Although seven "road" movies were made starring the dynamite team of Bing, Bob Hope, and Dorothy Lamour, through the years many other installments in the series were proposed, like: *The Road To Brooklyn* (1946), *Paris* (1950), *The Moon* (1953), with Marilyn Monroe as the female lead, *Calcutta* (1962), *Christmas* (1968), and finally *Road To The Fountain Of Youth* (1977), which was permanently shelved when Bing died.

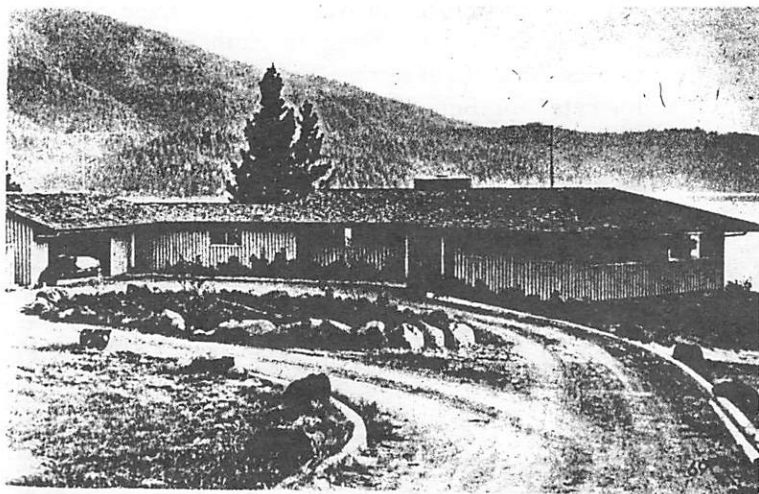
Bing Crosby and actress Jean Arthur were supposed to star in *Friendly Persuasion* in 1948, but director Frank Capra refused to direct the movie until the budget was



increased. It would be recast with Gary Cooper, Dorothy McGuire, and a much bigger budget in 1956. Paramount put in a bid to buy the rights to the Broadway smash *Guys And Dolls* for Bing and Bob Hope to star in. However, Samuel Goldwyn bid higher and made the movie with Marlon Brando and Frank Sinatra. Next, Bing considered the lead role in *The Music Man*, but he believed that he could not follow Robert Preston, who created the role on Broadway. Preston went on to make a movie of it in 1961.

The movies that most unfortunately were never made include *The Jimmy Durante Story* (1959) and *Say It With Music* (1965). Frank Sinatra first proposed the Durante project with Dean Martin playing Durante and Sinatra and Bing Crosby playing Lou Clayton and Eddie Jackson, Durante's old partners. The movie was scrapped, reportedly when director Frank Capra pulled out of the venture. *Say It With Music* spent four years under consideration. It was supposed to be made for MGM with Irving Berlin songs and Vincente Minnelli as the director. The cast would have included some of the music world's giants such as Bing, Sinatra, Dean Martin, Mitzi Gaynor, Louis Armstrong, Ella Fitzgerald, and Julie Andrews among others. Irving Berlin caused production to come to a halt because of his petty fights over the songs and financial arrangements with MGM. It would have been truly something to see.

The movies discussed above were just a handful of many movies Bing either turned down or did not get. It is nice to wonder "what if," but all in all Bing Crosby did okay in Hollywood. By making more than 60 movies, being nominated for an Oscar three times, winning it once, and making over 30 movies that have been considered box office smashes, he has left us with a lasting impression of his legacy. That is a pretty good legacy for Spokane's prodigal son. Bing Crosby's mother must have been proud!



Bing's Favorite Retreat

By Jean Austin

(This article is the sixth in Caroline Dawson's series on Bing's residences. It is from the *AMERICAN HOME* magazine of February 1956. Not all pictures have been reproduced, most are reduced in size, and one is not from the original article. Type has been reset.)

A Special Story for AMERICAN HOME readers through the friendly co-operation of Harold Grieve, A.I.D., Designer and Decorator of Mr. Crosby's Hayden Lake Home.

Way up north in the land of Idaho's lovely sub-alpine lakes and noble stands of pine, Mr. Crosby has built his newest and favorite retreat—a simple log vacation house to which he and his sons retreat after a hard summer's ranching in Nevada. The long, low, silvery log house sets comfortably on a bluff overlooking Hayden Lake—just over the state line of his native Washington. This is Bing's own country, for it was to Tacoma his mother came when still a young girl, later changed her name from Kate Harrigan to Mrs. Harry Crosby and moved to the lusty mining and logging town of Spokane when her son Harry (later Bingo and since Bing) was two years old. Here, in Spokane, a few miles from his Hayden Lake home, Bing grew up, played ball, out-boxed a classmate who called his sister tubby (she was), worked as a janitor and on a farm, did K.P. in a logging camp, was poor at singing and good in elocution, spent time in The Jug—a penance room—at Gonzaga University, his alma mater.

Knowing this about Bing's childhood, when he told me this was his favorite of all his houses, I knew why. It is more than comfortable, casual living in a beautiful setting, this house nearby his boyhood home. Designed for Bing by Harold Grieve, who had done six houses for him previously, it is a perfect vacation house. It puts on no "front" and is deceptively simple in appearance, both in its architecture and its furnishings. But let's take a tour of Bing's house—as I saw it and as you see it on these pages.

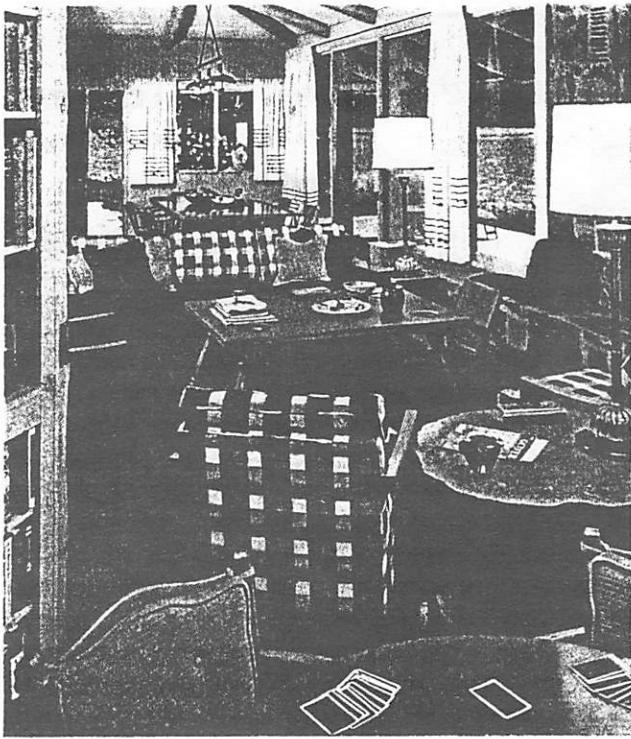
You swoop down a big hill—a very big hill indeed—and there, at your right, through the trees, is what seems a very little log house—Bing's house! At the turn of his driveway is the only unhappy thing about the place—a big sign, telling you this is private, it is a *home*, and asking you, very politely, to call Mr. Crosby's business associates for whatever business you might have used as a brash excuse for barging in on a sweet guy who did not wall himself in with gates and watch dogs. A

sweet, lovable guy who just lives like his neighbors and so naive he never thought it necessary to plant himself out!

Having got by the big sign—I should say the shock of the *necessity* for a sign to such a friendly little house—one drives in a naturalized, unlandscaped courtyard that is part and parcel of the countryside. One pushes a bell—and since no butler or maid answers the bell—a voice bids one come in and there you are—inside—a great sprawling, friendly room, the whole beautiful outdoors there too. Did the outside come indoors with you, or *is* there an indoors? This, of course, is the beautiful secret of Bing Crosby's Hayden Lake home. There is no "in" and there is no "out." It is of a piece. A continuing scheme is Hal Grieve's theory—interchangeable and therefore *one!* The same logs, newly stained but seemingly weathered by the elements,



Home for lunch between golf matches, Bing checks on the story's progress with decorator Hal Grieve and Mrs. A.

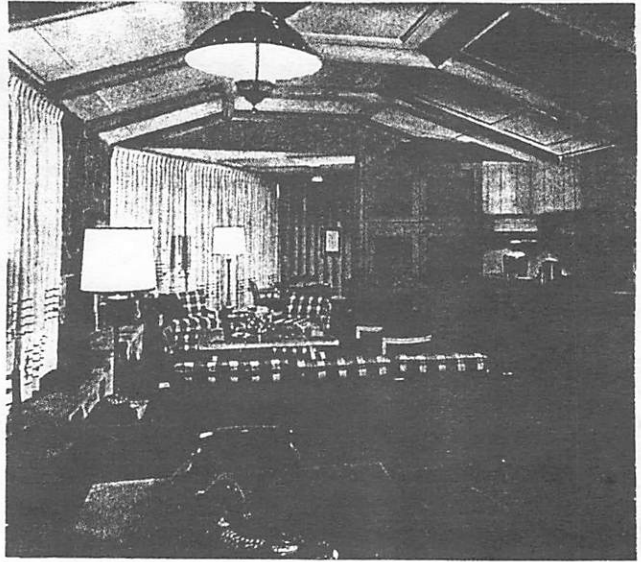


carry one from the front door right into the heart of the house—keep the eye following through to the beauty of nature outdoors.

The madder red that is used on upholstery and the flax carpeting continues on the overhang of eaves and fascia. The contrast makes the blue of the lake and the blue of the sky bluer, the green pines greener, the winter snows whiter! But so subtly is it used as an accent color, it seems only a part of the warmth of Bing's Hayden Lake house. So, too, are the brassy gold accents of pillows. The contemporary approach of electrified brass fixtures in the guise of old hanging lamps, the hand-rubbed honey finish of the sturdy furniture, walls of Thermo-pane to let nature in, the native granite of nearby hills. Only the initiate would ever guess that this house of Bing's took consummate decorating skill!

As one enters, there is a game table, ahead of it the gorgeous view of lake and mountains, to the left a bookcase of ill-assorted autographed books and myriads of personal pictures—also autographed—that it is a decorator's nightmare and Bing's delight. Ahead of one: a living area of chairs that swivel for TV viewing; a sofa on which the carefully color-schemed pillows are always askew; and a much-too-big table, scarcely big enough to take Bing's pipes, his hats, and again—more personal pictures. On the piano—cleared for photographing only (Bing could hardly wait for us to leave to put them back)—hundreds more photographs. And at the end of this man's home—the dining room—a sturdy table surrounded by sturdy captain's chairs, each monogrammed for family use. Nothing that needs primping and doing. A house for a man—have I given you a picture of Bing's house? There is a bedroom for Bing, a bunk room for his boys, and one guest room. Now, no country house is worth the land it stands on unless there be acres and acres of storage. Mr. Grieve, knowing Mr.

Crosby very well, has provided ample storage. Storage for music and records, storage for clothes, golf bags, golf clothes. All kinds of storage, but most especially, places for hats—for Bing is mad for hats! Hats all over the house—hats on the sofa, hats on the table—a Davy



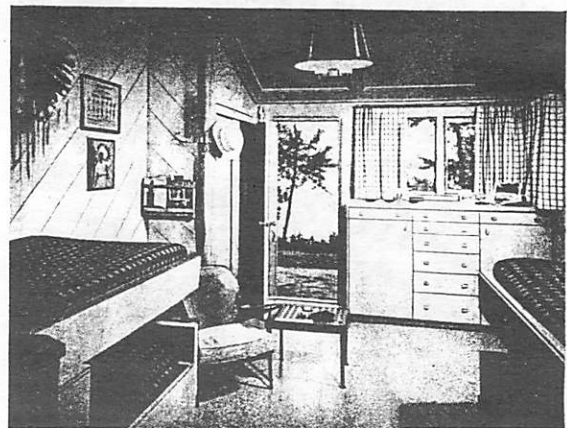
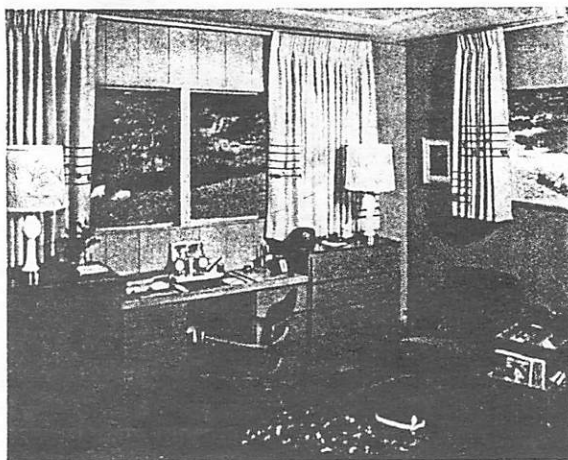
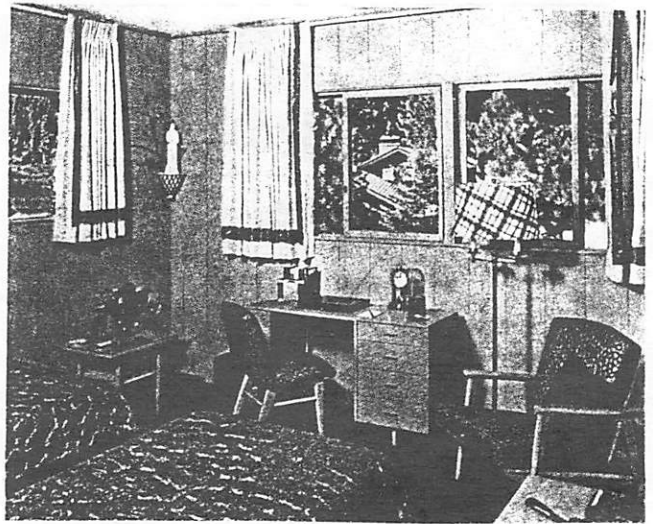
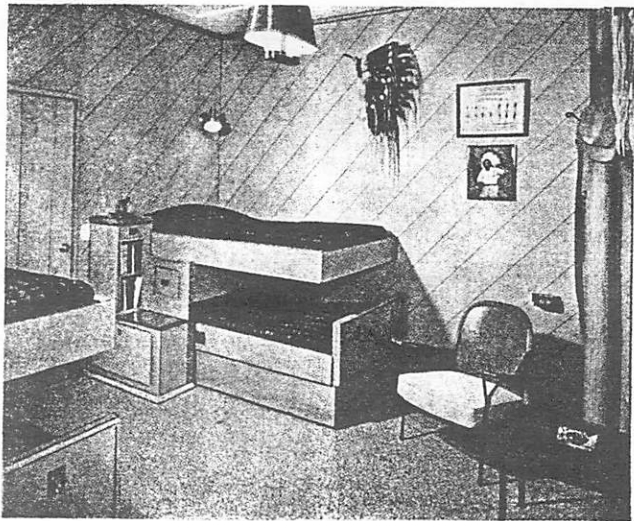
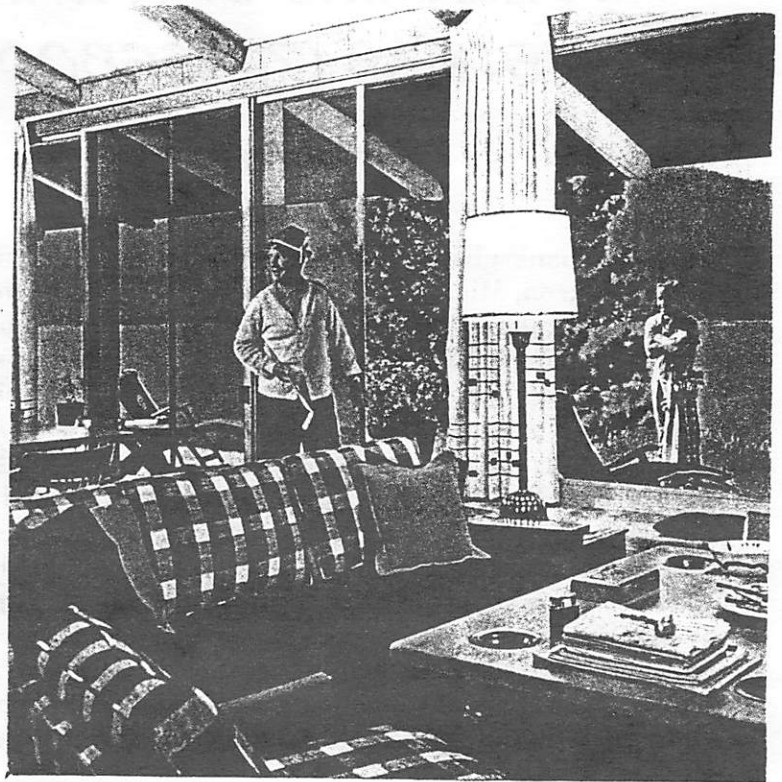
Crockett job worn by Nelson Eddy in *Rose Marie*, later by Gordon MacCrae in *Oklahoma*, given to Bing and in Bing's house. Straw hats, Tyrolean hats, riding hats, Indian—well, name any kind of hat and Bing has the hat!

There is of course a kitchen and maid's wing. But this is little Esther Lemmon's domain—Bing's little French housekeeper who apprenticed under ex-Kaiser Wilhelm's cook, who has to stand up very tall to see out of the high windows over her sink—but never fails to see "Mr. Bing" turn in the drive and exclaim, each time she sees him—"Here comes Mr. Bing—God Bless Him!"



To the obvious delight of Mrs. Lemmon, chef and major domo of Bing's Hayden Lake house, "Mr. Bing takes an extra cup of coffee."

More Scenes From Hayden Lake



CHRISTMAS IN JULY SECTION

I'M DREAMING OF A WHITE CHRISTMAS (PRESSBOOK)

BY MARK SCRIMGER

Shortly after Thanksgiving last year, just before attending a film at the historic Michigan Theatre in downtown Jackson, Michigan, I was talking with theatre manager Jay French about movies in general and my interest in Bing Crosby's output in particular. He said that coincidentally at the end of that night's feature he was running a 1961 re-release coming attraction trailer for "White Christmas," which was slated to play there in mid-December. With my interest immediately aroused, I asked what type of promotional materials were available to him for a 40-year-old film. None, in fact, was his answer. I knew I had a one-sheet lobby poster, a couple of lobby cards, and an assortment of 8 x 10s which I said I'd be happy to lend during the film's mid-December engagement. Until I began gathering this material together, I had completely forgotten that I also had an original pressbook from 1954 which I thought he might enjoy seeing. It was a miracle as far as he was concerned because just the day before he had spent several hours trying unsuccessfully to put together flyers and promotional ads on a computer with no original source material. As the ads on these pages indicate, his problems were solved very nicely. I went to two different showings during that week, both of which were well-attended, and got a great kick out of seeing my poster in the lobby each time I walked in. All in all, a nice way to celebrate the film's 40th anniversary!

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Directed by MICHAEL CURTIZ
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1:30 PM - Thursday, December 15

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54/437

"White Christmas" – A Holiday Classic

By William J. Felchner
Combine the musical talents of Irving Berlin, Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen and what do you get? The answer is simple: *White Christmas*, one of the most popular and enduring motion pictures of the holiday season.

White Christmas has become as much a part of the Yuletide festivities as eggnog, caroling, mistletoe and jolly old Saint Nick himself. Now celebrating its fortieth anniversary, *White Christmas* is indeed a holiday classic, counting among its admirers a legion of movie fans and collectors.

Fade To A Classic

20 *White Christmas* was brought to the silver screen by Paramount Pictures



The grand finale scene from White Christmas.

(opposite page) Lobby card featuring the four *White Christmas* stars clowning in a show scene.

in the fall of 1954. Produced by Robert Emmett Dolan, the movie was based on an original screenplay written by Norman Krassa, Norman Panama and Melvin Frank. Directing the action was Michael Curtiz, a previous Oscar winner for his work in 1943's *Casablanca*.

Originally cast in the two starring male roles were Bing Crosby and Donald O'Connor. O'Connor, however, was forced to withdraw from the picture because of an injury and Danny Kaye was brought in as his replacement. Joining Crosby and Kaye in the cast were two talented musical veterans, pop singer Rosemary Clooney and dancer Vera-Ellen. Appearing in various supporting roles were Dean Jagger as General Waverly, Mary Wickes as Emma, John Brascia as Joe, Anne Whitfield as Susan, Barrie Chase as Doris and Herb Vigran as Novello.

White Christmas begins during the latter stages of World War II. While serving with the U.S. Army in Europe, Captain Bob Wallace (Bing Crosby) is saved by enlisted man Phil Davis (Danny Kaye) during an artillery barrage. After the war, the



Danny Kaye, left, and Bing Crosby in a scene from *White Christmas*.

two Army veterans form a singing and dancing team, Wallace and Davis, which becomes a big hit in the entertainment world.

While working in Florida, the entertainers are asked by an old Army buddy to check out a singing sisters act comprised of Rosemary Clooney (Betty) and Vera-Ellen (Judy). The two veteran entertainers then join the sisters on a train trip to Vermont where the latter are booked for the holidays at an inn.

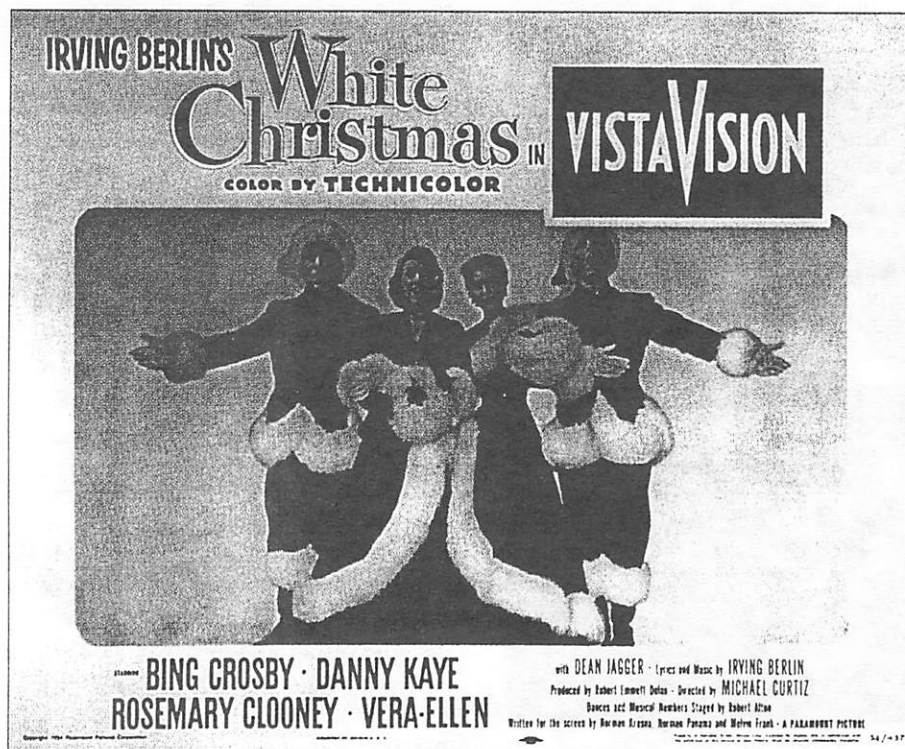
Upon arriving in New England, the four entertainers discover that the region is experiencing unseasonably warm temperatures. Without snow, the girl's contract with the ski inn may be canceled. Wallace and Davis also discover that the inn where the girls are playing is run by their old commanding officer, General Waverly.

Bob Wallace and Phil Davis then come to the rescue, arranging for their entire New York stage show to join them in Vermont in order to boost business. The boys also arrange for a surprise reunion of their old World War II outfit to be held at the inn.

White Christmas, the first movie to be filmed in VistaVision, is loaded with music composed by the incomparable Irving Berlin. The title song, "White Christmas", is the mainstay. This tune, which became the best-selling record of all time, was first heard in the 1942 Fred Astaire/Bing Crosby musical *Holiday Inn*.

Other memorable songs showcased in the film include "Sisters" (Rosemary Clooney and Vera-Ellen), "The Best Things Happen While You're Dancing" (Danny Kaye and Vera-Ellen), "Love, You Didn't Do Right By Me" (Rosemary Clooney) and "Count Your Blessings Instead of Sheep" (Bing Crosby). The latter tune earned Irving Berlin an Oscar nomination.

White Christmas was filmed on Stage 9 at Paramount Pictures in



Classic lobby card picturing the four principals in all their Christmas glory.

Hollywood. The start of filming took place in mid-August of 1953, postponed from January because of the death of Dixie Lee Crosby, Bing's wife. While working on *White Christmas*, Bing Crosby met his second wife, Kathryn Grandstaff (later known as Kathryn Grant), who was under contract to Paramount.

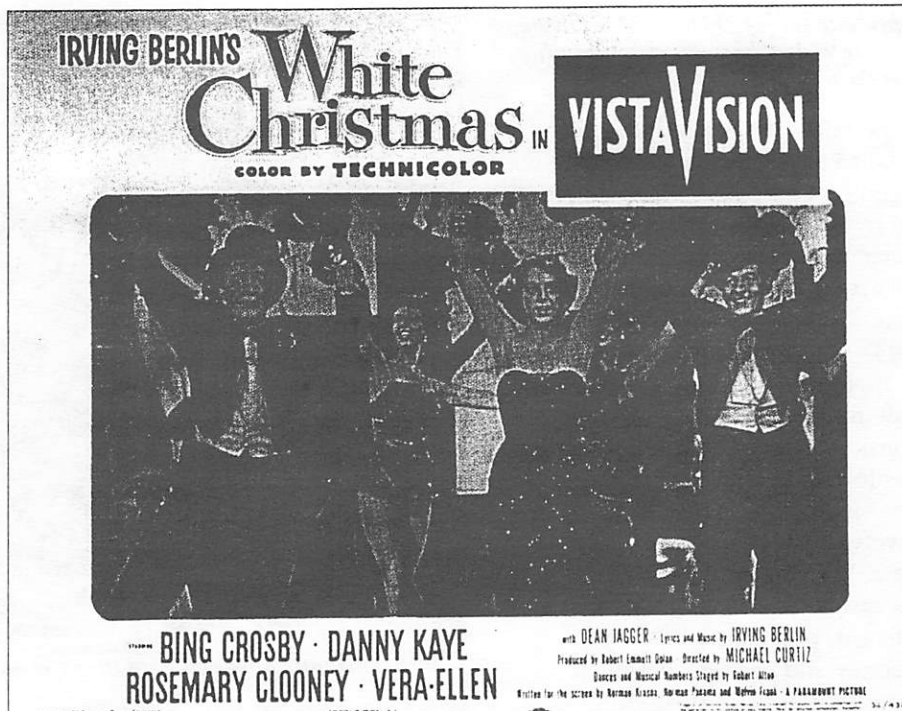
The film proved to be a huge financial success. During its initial run, the film grossed over \$12 million, making it one of the best box-office performers for the year.

Dreaming of White Christmas Memorabilia

By virtue of its lasting popularity, *White Christmas* retains an ardent following among collectors today. One of the most popular items is the movie's one-sheet poster. This artifact features strong colors and graphics, depicting the film's four stars – Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen in stunning Christmas attire.

The upper portion of the poster announces in large script, "Irving Berlin's *White Christmas*" and the fact that it was lensed in VistaVision, which was Paramount's answer to CinemaScope.

The one-sheet poster for *White Christmas* currently sells in the \$100-250 range. Camden House of Beverly Hills, CA, sold one example for \$200



Lobby card picturing Bing Crosby, Rosemary Clooney and Danny Kaye.

at one of their movie memorabilia auctions.

Other posters were also made for *White Christmas*. An insert poster (14"x36") is valued at over \$200. A three-sheet poster (41"x81") is more rare and valuable, coming in at over \$350.00.

Lobby cards and window cards were also produced for the film. A complete set of eight theater lobby cards, all depicting scenes from the movie can

generally be purchased from \$100-200. A window card is relatively inexpensive, valued at \$35-50.00.

One outstanding artifact which many collectors covet is the *White Christmas* sheet music issued for the movie. An example autographed by the song's composer Irving Berlin (1888-1989) could be worth over \$200.00.

Another facet open to collectors are autographs from the picture's principal stars. Of the four headliners, only Rosemary Clooney, now 66 years old and still performing, survives. Bing Crosby (1903-1977), Danny Kaye (1913-1987) and Vera-Ellen (1926-1981) have all passed on.

For those interested in reading how *White Christmas* was received upon its release, look to these collectible periodicals from 1954: *Variety* (Sept. 1), *Newsweek* (Oct. 11), *Life* (Oct. 11), *Collier's* (Oct. 15), *The New Yorker* (Oct. 23), *Time* (Oct. 25), *Saturday Review* (Oct. 30), and *Woman's Home Companion* (Nov., 1954).

White Christmas, along with *It's A Wonderful Life* (1946) and *The Miracle on 34th Street* (1947), constitute the big Three in holiday movie classics. No doubt *White Christmas* will continue to entertain viewers for another forty years.



Left to right: Vera-Ellen, Bing Crosby, Danny Kaye and Rosemary Clooney step off the train in Vermont.

White Christmas

By Frank Thompson



Rosemary Clooney remembers everyone's favorite Christmas musical

Rosemary Clooney has just been asked a question she's been asked a thousand times before: Why, after 40 years, is *White Christmas* still so beloved. She thinks it over, then says, in that voice that sounds like cashmere feels, "I think it's a combination of Berlin's music and Bing Crosby and Christmas. Put those three things together, you can't resist 'em."

Reminded that her own presence in the movie might have something to do with it, too, she says, "Well, of course, all of us. But it certainly has much more to do with Bing and the fact that 'White Christmas' was the biggest-selling record, even before we went into that picture."

"White Christmas" is still a big-selling record over 50 years after Irving Berlin wrote it for *Holiday Inn* (1942), another holiday perennial. *White Christmas*, the movie, which co-stars Danny Kaye and Vera-Ellen has remained popular over the years, too. But now, for the first time on video, you can see the film in some semblance of its original form and shape.

In the days before television won the Battle of Big Screen vs. Small Screen, Hollywood made movies that were bigger than life. CinemaScope, introduced in 1953, offered a picture that was twice as wide as it was high. In no time, nearly every studio in town had a wide-screen system with a name ending in "scope," "rama" or "vision." The avalanche of formats made theater owners nuts: Often as not, the various widescreen systems weren't compatible with each other.

Paramount entered the fray with VistaVision, a widescreen format versatile enough to please everybody. By running the 35 mm film through the camera horizontally instead of vertically, VistaVision offered a far larger image on the negative than conventional film formats allowed. Using this superior negative, Paramount could offer VistaVision prints in either format theaters desired: the old-style "Academy" width-to-height ratio (1.37 to 1); or the widescreen format in which most films today are released (1.85 to 1).

White Christmas was the first film released in this revolutionary new format, and the only VistaVision film to also be available in an anamorphic (2.1 to 1) version, similar to CinemaScope. Paramount Home Video's 40th anniversary *White Christmas Collector's Edition* offers the film in a remastered, stereo, letterboxed (1.85 to 1) VHS cassette.

The Collector's Edition (\$59.95) also includes an audio

compact disc of the original soundtrack album, a brochure with behind-the-scenes photos and captions written by Rosemary Clooney, a copy of Clooney's script, an 8x10 still from the film and both the original and rerelease theatrical trailers.

There is also an *Autographed Limited Edition* (\$159.95, 1,000 copies only) that includes an additional 8x10 photograph signed by Clooney. Both editions come in suitably ornate gift boxes.

White Christmas was meant to reunite *Holiday Inn*'s Crosby and Fred Astaire, but Astaire backed out when he read—and hated—the original script. He was replaced by Donald O'Connor, who also fled for unknown reasons. Directors/screenwriters Melvin Frank and Norman Panama had just completed *Knock On Wood* with Danny Kaye. Don Hartman, the head of Paramount, asked them to rewrite the Astaire/O'Connor part for Kaye.

Rosemary Clooney had signed a contract with Paramount with the understanding that she would appear in *White Christmas*. More than a year passed before she got the chance. "It was quite some time before they got around to it," she remembers. "But it was a wonderful experience."

She admits that she wasn't overly conscious of Vista Vision except that, for a while, it made filming more tedious—somebody decided to hedge their bets and shoot in both conventional 35mm and the new format. We would get one take with the regular camera and one in VistaVision. But that didn't last very long. Bing *hated* that, and it was decided to just do VistaVision. That was that! Bing wouldn't put up with it."

White Christmas was directed by the legendary Michael Curtiz, the man behind *The Sea Hawk*, *Casablanca* and *Yankee Doodle Dandy*. "Fascinating man," Clooney says. "He was always kind of blustery, but he was never that way with Bing. Bing really set the tone for the picture; he was very easygoing, very professional." Curtiz, a Hungarian, was famous for mangling the English language. "I was climbing out a window in one scene and he said he wanted me 'a little off from balance,'" Clooney laughs. "So you kind of have to figure out what he's talking about. 'OK, Mike. . .'"

"Curtis paid an awful lot of attention," she continues. He wouldn't talk very deeply about motivation, but then it wasn't necessary in *White Christmas*. The things I had to do had nothing to do with the kind of things that

Bette Davis would be doing, so it was pretty easygoing."

Of Vera-Ellen, Clooney says, "[She was] wonderful, the most dedicated athlete I've ever known. She was in the studio all the time, she worked all the time, she perfected what she had to do. Her absolute passion was the dance, and that's what she spent her time doing."

Danny Kaye also left his mark. "[He] brought out a sense of the ridiculous in Bing. There was one take when Bing just broke up while they were doing 'Sisters' to our voices, you know, when Danny hit Bing in the stomach with the fan; Bing just started to laugh. They did another take and printed both of them. But they used the one where Bing broke up."

Irving Berlin, who wrote all 15 of the film's songs, was not present for the filming of *White Christmas*, but attended all the prerecording sessions.

"Irving had suggestions on the way things should be done," Clooney recalls. "If he wanted you to change some kind of phrasing he would tell you. But mostly he would worry." She laughs. "At one point I remember Bing said, 'Don't worry about it. There isn't anything I can do to hurt "White Christmas." It's already a hit. So please just go relax somewhere.'"

Bing Crosby and "White Christmas" have been synonymous ever since he first recorded it in 1942. And Clooney, despite fond memories of all of her co-workers on the film, seems always to think first of Crosby when she looks back at *White Christmas*.

"It was wonderful fun singing with Bing," she says. "We sang in exactly the same key—different registers but in the same key—so we could really pick keys for songs together."

When performing, Crosby had an air of effortless nonchalance; he seemed to be making up the lyrics of a song just before he sang them, or thinking of movie dialogue the moment he spoke it. He was the same offscreen, says Clooney. "Except that he rehearsed a lot; he knew pretty much what he was going to do. I think he relaxed within his own performance because he was so well rehearsed."

Crosby and Clooney performed together many times

on TV and radio but, aside from *White Christmas*, her fondest memory is of the stage shows they did together in the '70s, not long before Crosby's death in 1977.

"He had never done that many personal appearances," she says. "He had done so many other things, but this business of concertizing he hadn't really experienced. He took to it brilliantly. He loved it. And there were audiences that came to see him who never thought in their lives that they'd ever see him in person. So it was a very moving experience to be on the stage with him."

Struck by the warmth and geniality of Crosby's singing voice, Clooney wondered if he had some special technique. At the *White Christmas* recording session, she learned what it was: he smiled when he sang. "You can actually hear that smile," she says. "I learned that from him and I do it myself. Sometimes it's an ironic smile, sometimes nostalgic. But it affects the way you phrase, the tone in your voice. You can hear it."

Amazingly, Rosemary Clooney appeared in only five motion pictures. After *White Christmas*, she made a cameo appearance in *Deep In My Heart* (1954), starring then-husband Jose Ferrer.

"I liked making movies a lot," she says. "I got married in 1953, though, when we were making *White Christmas*, and my first child [Miguel, the dour Albert in *Twin Peaks*] was born in 1955. I had five kids in five years, so I'm afraid I really couldn't pursue acting as a pregnant lady. Not in the '50s." Though she did two TV series while raising her family, Clooney eventually decided to concentrate on singing. Giving up acting, she insists, was no great loss to anyone. "I wasn't that good," she says. "I just played myself."

But as another viewing of the beautiful new transfer of *White Christmas* will prove, Rosemary Clooney seriously underestimates herself. On first viewing or 50th, she holds her own against some of the greatest talent in the history of musical pictures: Danny Kaye, Vera-Ellen and the great Bing Crosby. How much better could anyone be?

This article was reprinted from *Pulse*, December 1994. It was sent to us by several of our members.



Danny Kaye and Bing Crosby in a dance number.

Dreaming of

White Christmas

Autographs

by William J. Felchner

Since its initial release in 1954, Paramount Pictures' *White Christmas* has proven to be one of the true gems of the holiday season. Featuring an all-star cast headed by Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen, *White Christmas* remains a perennial favorite with movie fans and collectors today.

White Christmas was produced for the silver screen by Robert Emmett Dolan, with Norman Krasna, Norman Panama and Melvin Frank writing the screenplay. Directing the action was the highly respected Michael Curtiz. Staging the dance routines was the talented Robert Alton.

Originally slated for the two male roles in the picture were Bing Crosby and Donald O'Connor. When O'Connor was forced to withdraw his services because of an injury, Danny Kaye was brought in as his replacement. Joining Crosby and Kaye in the film were two musical veterans, Rosemary Clooney and Vera-Ellen. Also appearing in the cast in various supporting roles were Dean Jagger as General Waverly, Mary Wickes as Emma, John Brascia as Joe, Anna Whitfield as Susan, Herb Bighran as Novello, Barrie Chase as Doris, and Johnny Grant as Ed Harrison. Sharp-eyed viewers will also note the appearance of a youthful George Chakiris as a specialty dancer. Chakiris later won a Best Supporting Actor Oscar for his work in the 1961 musical *West Side Story*.

White Christmas begins during the latter stages of World War II when Bob Wallace (Bing Crosby) and Phil Davis (Danny Kaye) meet while serving with the U.S. Army in Europe. Captain Wallace, already an established entertainer, is saved by enlisted man Davis when a wall collapses during an artillery barrage. Injured in the rescue, Davis is then visited in the hospital by a grateful Bob Wallace. Davis, a budding entertainer and songwriter, proposes that he and Captain Wallace get together after the war. The two Army veterans do just that, becoming Wallace and Davis, a very successful singing and dancing team.

While working in a club in Florida, Wallace and Davis are asked by an old Army buddy to check out an act comprised of his two sisters, Betty (Rosemary Clooney) and Judy (Vera-Ellen). Expecting the worst, the two

veteran entertainers head to the club and are pleasantly surprised by the beauty and talent of the sisters act. They learn that Betty and Judy are booked to appear for the holidays in Vermont. In need of a vacation, Wallace and Davis head by train to New England with the girls.

Upon arriving in Vermont, the four entertainers discover that the region is experiencing unseasonably warm temperatures, which create problems for the inns who depend on snow skiing tourists for their business. Without snow, the girls' contract with the inn is placed in jeopardy. Wallace and Davis also discover that the inn where the girls are playing is owned by their old commanding officer, General Waverly (Dean Jagger). Wanting to help the "Old Man" out, Wallace and Davis arrange for their entire New York stage show to join them at the inn in order to boost business. As an added favor to General Waverly, the two entertainers also plan a surprise reunion of their old World War II outfit at the hotel. In the meantime, romantic sparks fly between the entertainers, with Bob Wallace pairing off with Betty and Phil Davis romancing Judy. The badly needed snow, of course, finally comes to the inn during the final stages of the film.

The real attraction of *White Christmas*, the first movie to be filmed in VistaVision (Paramount's answer to CinemaScope), was the music composed by the incomparable Irving Berlin. The title song, "White Christmas," had first been heard in the 1942 Fred Astaire/Bing Crosby musical *Holiday Inn*. Bing Crosby would sing the song twice in the 1954 film, with his co-stars lending support.

In addition to "White Christmas," a number of other memorable songs were featured in the film. They included "Sisters" (Rosemary Clooney and Vera-Ellen), "The Best Things Happen While You're Dancing" (Danny Kaye and Vera-Ellen), "Count Your Blessings Instead of Sheep" (Bing Crosby), "Love, You Didn't Do Right By Me" (Rosemary Clooney), "Snow" (Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen), "What Can You Do With A General?" (Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen). Irving Berlin received an Oscar nomination for "Count Your Blessings Instead Of Sheep." As for "White Christmas," it only

became the best-selling record of all time, placing Irving Berlin in a league of his own.

White Christmas was filmed on Stage 9 at Paramount Pictures in Hollywood. The start of the filming of the Irving Berlin musical took place in mid-August of 1953, postponed from January because of the death of Dixie Lee Crosby, Bing's wife. Dixie Lee had died of cancer on November 1, 1952. While working on *White Christmas*, Bing Crosby would meet his second wife, Kathryn Grandstaff (later known as Kathryn Grant), who had just signed a contract with Paramount.

Released to theaters in October 1954—just prior to the start of the holiday season—*White Christmas* was a big financial success. During its initial run, the Irving Berlin spectacular grossed over \$12 million, making it one of the most successful movies of the year.

As for the critics, reviews were generally favorable. Among those periodicals reviewing *White Christmas* in 1954 were *Variety* (in an advanced screening on September 1), *Life* (October 11), *Newsweek* (October 11), *Collier's* (October 15), *The New Yorker* (October 23), *Time* (October 25), *Commonwealth* (October 29), *Saturday Review* (October 30), and *America* (November 6).

Also reviewing the film was the influential *New York Times*. Writing the critique for the *Times* was Bosley Crowther, who found *White Christmas* likeable, but nothing outstanding. "It is a routine accumulation of standard romance and sentiment, blessed by a few funny set-ups that are usually grabbed with most effect by Mr. Kaye," Crowther reported in his review of October 15, 1954. "And the music of Mr. Berlin is a good bit less than inspired. . . Fortunately, the use of VistaVision, which is another process of projecting on a wide, flat screen, has made it possible to endow *White Christmas* with a fine pictorial quality. . . Director Michael Curtiz has made his picture look good. It is too bad that it doesn't hit the eardrums and the funnybone with equal force."

Although *White Christmas* is not thought of as a blockbuster classic in the same tradition as *King Kong* (1933) or *Gone With The Wind* (1939), it does constitute one of the Big Three in holiday films. The other two pictures, many fans agree, are *It's A Wonderful Life* (1946) and *Miracle On 34th Street* (1947). Consequently, *White Christmas* memorabilia, including autographs, command decent following among collectors.

By virtue of being one of the most popular and best-known songwriters of the twentieth century, autographed material from Irving Berlin will always be in demand. An autographed portrait from Berlin is valued at over \$500. A simple signature was offered from one dealer for \$195. A handwritten, signed letter from the maestro can be worth a minimum of \$1,000. One of the more desirable items from Irving Berlin would be an autographed copy of "White Christmas" sheet music. An example from 1954 bearing Berlin's signature would carry a value of over \$2,000.

Bing Crosby autographs are popular, but still quite

reasonable. A signed portrait from "Der Bingle" (as the Germans called Crosby during World War II) dated 1956 sold for \$66 at one recent mail/phone bid auction. A white, unlined 3"x5" card bearing handwritten musical notes and Bing's full signature was sold for \$60. A typewritten, signed letter on his personal stationery from 1935 bearing simply "Bing" was sold for \$30. It's inter-



Homemade Bing Crosby Christmas card from 1932.

esting to note that during his early years Bing Crosby designed his own Christmas cards, which he sent to friends and business acquaintances. An example from 1932 pictures a caricature of Bing crooning in front of a C.B.S. microphone, with the printed words: "Yours for a Merry Christmas, 'Bing' Crosby."

Danny Kaye, one of Hollywood's most versatile entertainers, is not a difficult autograph to acquire. A signed portrait from the late actor is valued at approximately \$50. A simple signature on a 3x5 card can be obtained for about half that.

During her career Rosemary Clooney has signed quite a few autographs. A signed portrait from the singer and *White Christmas* star can be purchased for approximately \$20. A portrait from her role as Betty in *White Christmas* would probably carry a higher value.

Vera-Ellen autographed material is about on par in value with that of Danny Kaye. A signed portrait from this dynamic dancer could be acquired for under \$50. A simple cut signature, which could be mounted under a still from *White Christmas*, is worth about \$20-25.

Dean Jagger signed photos are still plentiful, with prices starting at about \$20. Many collectors seem to be unaware that Jagger was an Academy Award winner, having taken home an Oscar for Best Supporting Actor in 1949's gripping World War II drama, *Twelve O'Clock High*. Well, now they know.

As for the other supporting players in *White Christmas*, the following approximate values could apply to autographed portraits: George Chakiris (\$25), Sig Rumann (\$50-60), Barrie Chase (\$20), Mary Wickes (\$10-20), Anne Whitfield (\$15), John Brascia (\$15) and Richard Shannon (\$15).

Promotional material from *White Christmas* can also be obtained by collectors. A one-sheet poster (27"x41") can run from \$100-250, depending on condition. An insert poster (14"x36") is valued at over \$200. A three-

Signatures of the "White Christmas" stars, clockwise, from top left: Bing Crosby, Rosemary Clooney, Vera-Ellen and Danny Kaye.

sheet poster (41"x81") is more expensive, sometimes priced over \$350.

White Christmas, which makes a visit to television every holiday season, is available on video cassette from Paramount.

WHITE CHRISTMAS POSTSCRIPT

The following updates the life and times of selected personalities associated with *White Christmas*. A brief biographical sketch is included for each performer.

Irving Berlin. The famed songwriter and music publisher was born Israel Baline in Temun, Russia, on May 11, 1888. After his family immigrated to the United States in 1893, the young Berlin began his music career in earnest. From 1905 to 1907, Berlin worked as a singing waiter at the Pelham Cafe in New York City's Chinatown. On May 8, 1907, the budding composer had his first song published, "Marie From Sunny Italy," where he was billed as "I. Berlin." In 1911, Berlin would score his first major hit with "Alexander's Ragtime Band," a tune which would sell over one million copies of sheet music.

In time, Irving Berlin became one of the greatest titans of Tin Pan Alley, writing such tunes as "A Pretty Girl Is Like A Melody," "Blue Skies," "God Bless America," "Cheek To Cheek" and "Always." In all, Berlin would compose over 1,500 popular songs. The Russian-born songwriter would also write the scores for 18 motion pictures: *Top Hat* (1935), *Follow The Fleet* (1936), *Second Fiddle* (1939), *Holiday Inn* (1942), *Easter Parade* (1948), and *There's No Business Like Show Business* (1954), among others. In addition, Berlin would score 19 Broadway shows and a number of revues. In his World War II Broadway extravaganza *This Is The Army*, which was made into a movie in 1943, Berlin would sing "Oh, How I Hate To Get Up In The Morning."

Irving Berlin, called by fellow composer Jerome Kern (1885-1945) "the nearest thing to a native folk singer since Stephen Foster," passed away at 101 at his home in New York City on September 22, 1989.

Bing Crosby. Harry Lillis Crosby was born on May 2, 1903, in Tacoma, Washington. About 1910, Harry

Crosby acquired the nickname "Bing" by virtue of his being an avid reader of a humor feature called the "Bingville Bugle," which appeared in the pages of a Spokane newspaper.

In 1926, Bing Crosby's big break in show business came when he and fellow crooner Al Rinker were asked to join Paul Whiteman and His Orchestra. The duo of Crosby and Rinker, however, would cut their first record not with Paul Whiteman but with the Don Clark Orchestra in 1926. The title of their number was "I've Got The Girl," recorded on the Columbia label.

While singing with the Paul Whiteman Orchestra, Bing Crosby made his movie debut in 1930 via *King Of Jazz*. In the ensuing years Crosby would appear in various other films and shorts of the early 1930s, including *Check And Double Check* (1930), *I Surrender, Dear* (1931), *Sing, Bing, Sing* (1932), *College Humor* (1933), and *Star Night At The Cocoanut Grove* (1933).

Bing Crosby eventually went solo, becoming one of the best-selling artists of all time. During his 51 years of making records Crosby would record over 1,600 songs, including the mega-hit "White Christmas." In addition to his vaunted music career, Bing would also make it big in the movies. Some of his more popular films include *Road To Singapore* (1940), *Road To Zanzibar* (1941), *Holiday Inn* (1942), *Going My Way* (1944), *The Bells Of St. Mary's* (1945), *A Connecticut Yankee In King Arthur's Court* (1948), *Road To Bali* (1952), *The Country Girl* (1954), *High Society* (1956), *High Time* (1960), and *Stagecoach* (1960). As Father O'Malley in *Going My Way*, Crosby won an Academy Award for Best Actor.

Bing Crosby died on October 14, 1977, after collapsing while playing golf near Madrid, Spain.

Danny Kaye. Born David Daniel Kominski in Brooklyn, New York, on January 18, 1913, Danny Kaye began his career in show business as a teenager. His first jobs came as a song-and-dance man where he entertained at private parties.

Following work as a singer, dancer, comedian and master of ceremonies, Kaye entered Broadway. His early successes included *Lady In The Dark* (1941) and *Let's Face It* (1941).

In 1944, Kaye made his motion picture debut in *Up In Arms*. His subsequent films would include *Wonder Man* (1945), *The Kid From Brooklyn* (1946), *The Inspector General* (1949), *Hans Christian Andersen* (1952), *Knock On Wood* (1954), *The Court Jester* (1956), *The Five Pennies* (1959), and *The Man From The Diner's Club* (1963). From 1963 to 1967 the entertainer, a big supporter of UNICEF, hosted his own variety series, *The Danny Kaye Show*, on CBS-TV.

Danny Kaye passed away in Los Angeles on March 3, 1987.

Rosemary Clooney. Rosemary Clooney was born in Maysville, Kentucky, on May 23, 1928. The youngest of the four principal stars of *White Christmas*, Rosemary Clooney began her show biz career as a vocalist with her sister Betty on radio station WLW in Cincinnati. In

1945, the Clooney sisters auditioned for Tony Pastor's orchestra, winning a slot with the traveling bandleader. By 1949, Rosemary Clooney had decided to begin her solo career in earnest. In 1951, she struck gold with "Come On-a My House," which was followed by such hits as "Tenderly," "Suzy Snowflake," "Botcha Me," "Hey There," "This Old House," "Christmas," and "Mambo Italiano."

Put under contract to Paramount Pictures, Clooney made her motion picture debut in *The Stars Are Singing* (1953). Her brief film career would include appearances in *Red Garters* (1954), *Deep In My Heart* (1954), and, of course as Betty in *White Christmas*.

In recent years, Rosemary Clooney has resurrected her singing career, appearing in concerts around the country.

Vera-Ellen. Vera-Ellen Rohe was born in Cincinnati, Ohio, on February 16, 1926. A rather sickly child, Vera-Ellen began taking dance lessons at age ten in order to improve her health.

While still a teenager, Vera-Ellen headed to New York, where she auditioned for the *Major Bowes Amateur Hour* radio program. As a result, she began touring with a Major Bowes entertainment unit. She then returned to New York where, among other things, she became a Rockette at Radio City Music Hall.

Various work in Broadway musicals ensued, including appearances in *Very Warm For May* (1939), *Higher and Higher* (1940), *By Jupiter* (1942), and *A Connecticut Yankee* (1943). The latter production brought her to the attention of Samuel Goldwyn, which resulted in a Hollywood contract.

Vera-Ellen made her film debut in *Wonder Man* (1945), a Danny Kaye picture. That was followed by roles in *The Kid From Brooklyn* (1946), *Carnival In Costa Rica* (1947), *Love Happy* (1949), *The Belle of New York* (1952), and *The Big Leaguer* (1953), among several other movies.

Vera-Ellen passed away in Los Angeles on August 30, 1981.

Dean Jagger. Born in Lima, Ohio, on November 7, 1903, Dean Jagger made his film debut in 1929's *The Woman From Hell*. In almost 60 years of acting, Jagger appeared in a number of memorable movies, including *Brigham Young—Frontiersman* (1940), *The North Star* (1943), *Sister Kenny* (1946), *Twelve O'Clock High* (1949), *The Robe* (1953), *Elmer Gantry* (1960), and *First To Fight* (1967). His portrayal of Major Harvey Stovall in *Twelve O'Clock High* won him the Oscar for Best Supporting Actor in 1949.

Dean Jagger died in 1991 at age 87.

Mary Wickes. Mary Isabelle Wickenhauser was born in St. Louis, Missouri, on June 13, 1912. She appeared in some 40 movies, including *The Man Who Came To Dinner* (1941), *Now Voyager* (1942), *I'll See You In My Dreams* (1952), *The Music Man* (1962), *How To Murder Your Wife* (1965), and *The Trouble With Angels* (1966).

Mary Wickes, one of the great movie character comedienne, currently lives in Century City, California, where she continues to do movie and TV work. The

actress also does volunteer work at the Hospital of the Good Samaritan.

Anne Whitfield. The actress played Penelope on radio's *One Man's Family* from age 7 to 21. Her film credits include *Kiss The Blood Off My Hands* (1948), *The Gunfighter* (1950), *Juvenile Jungle* (1958), and *...Tick...Tick...Tick...* (1970). Married to advertising executive Fred Schiller since 1958, Anne Whitfield, the general's daughter in *White Christmas*, resides in southern California.

John Brascia. Appearing as "Joe" in *White Christmas*, John Brascia's movie credits include *Meet Me in Las Vegas* (1956), *The Ambushers* (1967), *The Wrecking Crew* (1968), *Executive Action* (1973), and *Walking Tall* (1973). He currently lives in southern California.

Sig Rumann. Born in Hamburg, Germany, in 1885, Siegfried Rumann appeared in a number of movies during his career. His most notable films were *The Farmer Takes A Wife* (1935), *A Day At The Races* (1937), *Ninotchka* (1939), *Sweet Rosie O'Grady* (1943), *Houdini* (1953), *Stalag 17* (1953), *The Wings Of Eagles* (1957), and *Robin And The Seven Hoods* (1964).

Sig Rumann, who played the landlord in *White Christmas*, passed away in Julian, California, on February 14, 1967.

Richard Shannon. Playing the general's adjutant in *White Christmas*, Richard Shannon's other movie credits include *Arrowhead* (1953), *Houdini* (1953), *The Bridges At Toko-Ri* (1954), *The Proud And The Profane* (1956), *Beau James* (1957), and *Don't Give Up The Ship* (1959). He lives in southern California.

Barrie Chase. Born in New York City on October 20, 1934, Barrie Chase appeared in a handful of films in addition to *White Christmas*. They include *The Opposite Sex* (1956), *Mardi Gras* (1958), *The George Raft Story* (1961), *Cape Fear* (1962), *It's A Mad, Mad, Mad, Mad World* (1963), and *The Flight Of The Phoenix* (1965). Now retired, Chase lives in southern California with her husband, Dr. James Kaufman.

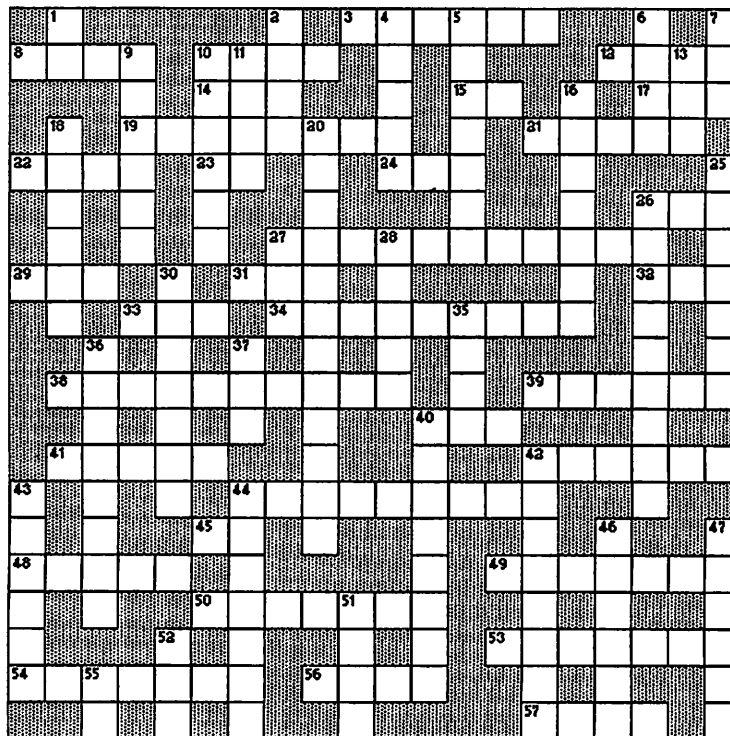
George Chakiris. The actor was born in Norwood, Ohio, on September 16, 1933. His film credits include *The Girl Rush* (1956), *West Side Story* (1961), *Diamond Head* (1962), *Is Paris Burning?* (1966), *The Big Cube* (1969), and *Jekyll And Hyde... Together Again* (1962). As previously mentioned in this article, Chakiris, a talented dancer, won the Oscar for Best Supporting Actor in *West Side Story*. He lives in southern California.

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A BING CROSBY CROSSWORD PUZZLE

BY STEVEN LEWIS



(Solution on page 46 of this issue)

Across

- 3 Road picture set in Alaska.
- 8 Where Bing spent his nights during filming of "King of Jazz."
- 10 What they wanted to do in the movie "Say One For Me."
- 12 He competed with Bing for the affection of Dorothy Lamour.
- 14 To jump or bounce.
- 15 Bing's second wife studied to become this. (abbr.)
- 17 Grassland.
- 19 Big band leader who hired Bing in 1926.
- 21 Bing's radio sponsor from 1935-46.
- 22 A song from "Holiday Inn."
- 23 Short for lime cola.
- 24 Opposite of stand.
- 26 Bing's title in "Connecticut Yankee."
- 27 Movie in which Bing co-starred with W.C. Fields.
- 29 Road picture that featured the song "But Beautiful."
- 31 Drunken character portrayed by Bing in "Stagecoach."
- 32 First name of popular black crooner and Bing imitator.
- 33 Bing's favorite political party.
- 34 Bing made most of his movies for this company.
- 38 "Welcome Stranger" reunited Bing and this actor.
- 39 Bing's first son, born 1933, was named for this actor.
- 40 What Bing wore instead of a toupe.
- 41 Floppy-eared comic-strip character.
- 42 The main part of a popular song.
- 44 Bing's radio announcer.
- 45 First name of singer who inspired Bing.
- 48 Cigar sponsor of Bing's radio shows in 1931.
- 49 Road picture that featured "Moonlight Becomes You."
- 50 Bing's early crooner rival who died in a gun accident in 1934.
- 53 Bing's crooning partner in "Well Did You Evah?"
- 54 Co-star of "Holiday Inn" and "Blue Skies."
- 56 What Bing did not want in his throat.
- 57 Crosby son who wrote "Going My Own Way."

Down

- 1 Company that released the last Road picture. (abbr.)
- 2 In 1947 Bing's radio show was first broadcast in this format.
- 4 Philip and Dennis Crosby.
- 5 Bing became co-owner of this baseball team in 1946.
- 6 Subject of the song "Straight Down the Middle."
- 7 "___ for Two."
- 9 What Bing's mom wanted her son to be.
- 10 Sponsored Bing's ABC radio show.
- 11 Training program for military officers. (abbr.)
- 13 To stroke in a gentle manner.
- 16 Bing played this instrument in "Birth of the Blues."
- 18 The Rhythm Boy who composed "I Surrender Dear."
- 20 Bing's first band with Al Rinker.
- 25 Bing's bandleader from 1937-54.
- 26 Destination of the first road picture.
- 27 What Bing and Bob did as stowaways on board ship.
- 28 To burn using a hot liquid or steam.
- 30 Bing attended this college.
- 35 Plant that produces edible green pods.
- 36 Stage name of actress who married Bing in 1930.
- 37 A large body of salty water.
- 40 Destination of the last road picture.
- 42 Type of singing attributed to Bing.
- 43 City of Bing's birth.
- 44 Bing's sweetie in the movie "White Christmas."
- 46 Fabric derived from Angora goat, or what Bing needed.
- 47 The parts of songs meant to be sung.
- 51 Bing's only daughter, she shot J.R.
- 52 "White Christmas" was Bing's biggest.
- 55 President when Bing was born. (abbr.)

Steven Lewis, Club Crosby member, constructed this puzzle especially for us on his computer, using the CROSSWORD CREATOR FOR WINDOWS program.

In the December 1994 issue we reprinted a chapter of H. Allen Smith's book "Life In A Putty Knife Factory." This chapter, entitled "Of Bananas And Crosbys," describes Mr. Smith's experiences while writing a two-article series on Bing for THE SATURDAY EVENING POST. Reprinted below are the articles written for this magazine.

BING — KING OF THE GROANERS

By H. ALLEN SMITH

Nobody really knows Crosby—the man who once made a wild-oats patch of the United States and now makes a million dollars a year.

Back in that remote summer of 1939 when the New York World's Fair was pointing a stucco thumb toward the sweet-seeming World of Tomorrow, Bing Crosby was vacationing in the East, and one evening, in company with a friend named Harvey Schaefer, the Hollywood singer turned up at the Flushing exposition.

The two men got into the Aquacade without Bing's being recognized and took seats down front. Bing watched the show in silence, but Harvey Schaefer let himself go in a running commentary on diving and swimming. He professed himself to be an authority on the technical aspects of diving, and Bing listened to his disquisition without comment. At last the performers began their plunges from the fifty-foot board and Harvey Schaefer spoke learnedly of the special skill and coordination required for this form of aquatic sport.

Bing interrupted him. "I could do it," he said.

Schaefer snorted. "You could do it!" he repeated. "Why, you wouldn't dare go off that fifty-foot board. I'd bet you a hundred you wouldn't."

"Sit right where you are," said Bing, and away he went. Ten minutes later the announcer's voice came through the amplifiers:

"Ladies and gentlemen, the next dive from the fifty-foot board will be by the noted Hollywood singer, Bing Crosby."

A spotlight fell on the high board and out stepped Bing in a light-blue swimming suit. He didn't hesitate, but stepped forward and came through the air with fully as much grace as any of the professionals. In another twenty minutes he was back to collect his hundred.

Schaefer was an old friend and he could understand Bing's eager acceptance of a challenge. The thing that startled him was the ease and perfection of the Crosby performance. It happens Bing, in his younger days, was an expert swimmer and diver, and Harvey Schaefer didn't know that. Nobody knows Bing Crosby like a book, for he is a man of confusing contradictions and his personality is split like the flared end of a bamboo rake.

To millions who know him only through the radio, the movies and phonograph records, Bing is the friendliest guy in the United States—an amiable, breezy and prankish boy who never grew up and never will. He has often been called the laziest man in Hollywood and his immense public seems to regard him as a lackadaisical fellow who lies all day in the shade of a tree with a straw in his teeth, rousing himself only when somebody nudges him and tells him to sing another song.

That's a deceptive picture. He confesses his laziness and says he hates work, yet he labors longer and more steadily than nine-tenths of the dynamic drones who surround him. He just *looks* lazy.

His versatility often startles even those people who are closest to him. He has what Hollywood calls "a terrific head." Few people know, for example, that he is a better writer than many of the gentlemen who inhabit the Hollywood script sheds. He is filled with an easy rhythm, which is reflected in everything he does, physical and mental.

His chief income is from movies, yet he is not an actor, for he is incapable of any characterization that is alien to his own personality. From the beginning in pictures he has played but one successful role—Bing Crosby. Certain directors have tried to drill him into roles that contained little or nothing of the Crosby attitude. Their projects have been failures. Crosby pictures that have met with public favor have been those in which Bing was playing Bing.

A Crooner With Hair on His Chest

He is loose in the joints, and under almost all circumstances, as relaxed as a wet bath towel. He never appears to be exerting or extending himself. He sings so effortlessly that he gives listeners a vague feeling that they, too, could do that sort of thing.

He came to fame under the odious denomination of crooner and as such might have expected no more than contempt from the American male; yet his audience is not preponderantly female. During the bitter days of the Bataan peninsula General MacArthur radioed the White House that his warriors wanted to hear Crosby; at the same time soldiers in camp throughout the nation

flooded the Hit Parade broadcast with such a demand for Crosby that his own radio sponsors, Kraft-Phenix Cheese Corporation, had to relax their exclusive hold on his services and permit his appearance on the cigarette show.

He has, nonetheless, known something of the opprobrium that his fellow man is inclined to visit upon crooners. The first time he ever sang in public was at a school dance back in Spokane. He was the drummer in a noisy school-kids' orchestra called The Musicaladers and one night he left his traps, stepped forward and started singing a chorus of For Me and My Gal. His voice quavered and his kneecaps were jumping, but he kept going. When Bing was halfway through the song a young man danced close to the platform and called him a varicolored flower. Bing finished his first public solo, stepped to the floor, dragged the offender into the yard and knocked him flat.

Years later he and his racing partner, Lin Howard, stopped in a San Diego saloon and Bing was recognized at the bar. Half a dozen fatheads began badgering him, passing remarks reflecting on his masculinity. He grinned it off for a while, but when the ragging got nasty he announced that he would take on the entire company one at a time. He had finished off his first opponent and was chopping the second one down when the battle was broken up. He has always been a hard man in a fight.

There was a time when he could be angry in the grand manner. In his early Hollywood days he was known as the most terrible-tempered golfer ever seen on the Lakeside course. It was his custom after dubbing a shot to shatter his clubs one by one, stamp his bag to shreds and then, in slow rage, to rip his own clothing off his back. Today he rarely even argues with people. Let a quarrelsome situation arise and Bing simply shuts his mouth and walks away from it.

There is no questioning his supremacy among singers. It is unlikely that a single minute passes, day or night, when his voice is not being heard somewhere in the world—by way of home phonograph, juke box, movie sound track or radio. His node-studded larynx has brought him plenty of the stuff he calls "scratch."

Until war threw the national economy out of kilter, Bing's gross take each year could be reckoned at pretty close to a million. His working schedule called for three movies a year, his salary running from \$150,000 to \$200,000 per picture, depending on the number of weeks occupied in shooting. His pay check from radio comes to \$7500 per broadcast—thirty-nine weeks out of the year. And his royalties from records ran above \$100,000 in 1941. What happens from now on, of course, is anybody's guess.

Bing has been in show business for eighteen years. He has never had much faith in himself, in his future, save perhaps at the very beginning of his career, when he felt that he might, with help from on high, become a middling vaudeville performer. He has always attributed his success to the workings of Providence. During the dizziness that came with his first blossoming as a radio

star, someone asked him if luck had anything to do with his career. He shook his head and replied that 85 per cent of his success was due to his mother's prayers. He meant it.

He has been wheedled and bluffed and tricked into doing the things that in the end brought a golden torrent pouring into his lap. It has been said, in truth, that his career makes a bum out of Horatio Alger, Jr. In his day he violated all the rules over and over again and he continues to violate them. He believes in Heaven, Home and Mother, but beyond that he thumbs his nose at convention. A stuffed shirt is deep in enemy territory when it comes within a furlong of Crosby.

A Hollywood Contradiction

Hollywood says that it is unfashionable to attack Hollywood, yet the community mural contains large splotches and daubs. Bing Crosby lives in Hollywood, but none of the town's evils seems to have touched him. It cannot even be said that he is avaricious. Within the last year he shocked his associates by announcing his determination to quit work. "I don't want to make any more money," he said. "I've got everything I want." He seems to be a biological sport in the Hollywood zoo. He is actually color blind, but that condition is not responsible for the fantastic clothes he wears. His wild and noisy apparel is a satirical commentary on Hollywood's habits of dress. His clothes are laughing.

He is the despair of publicity men in a community where world-famous men and women have been known to make themselves ridiculous to get into print. He has a genuine aversion for the hammy attitude, a fear of being considered a show-off, so he fights off interviews and sometimes makes Donald Duck noises at the sight of a press camera.

His attitude toward the press is again paradoxical, for his personality contains most of the elements of the semimythical newspaperman to whom nothing is sacred. With or without his raffish hat he'd fit neatly into the cast of The Front Page.

He doesn't like to offend people or see them get in trouble, wherefore he's sometimes a sucker for the old dodge: "My boss said I had to get the interview or lose my job." That'll fetch out the sportsman in him and he'll sit down and perhaps talk for a time about his horses or his golf. But let the interview veer around toward his private life and he'll do a fast fade-out.

He contends that he needs publicity—the kind of publicity that comes of being interviewed—about as much as he needs a hole in his head. He has three tremendous publicity outlets at his command: his weekly radio program, three motion pictures a year, and records. These instruments spread the Crosby voice and the Crosby personality over the globe. He cannot prevent a newspaper or magazine writer from twisting his talk and making him look foolish or hammy, but in the production of his movies, of his broadcasts and of his recording, he is the boss. If Crosby wants a certain thing done, it is done; and if Crosby objects to something else, out it goes. He feels that his job is to entertain and amuse

the customers, but not on street corners or in his bedroom. The customers go into a theater and, if they like his performance, then he has done his job. It is not required of him that he be waiting outside to sing another song for them, do a little jig, sign their autograph books and introduce them to his wife and kids. The entire but-you-owe-it-to-your-public theory strikes Bing as being illogical and dopey.

The man doesn't exist who could live in Hollywood without making enemies, and Bing has accumulated a few, principally among certain members of the press who demand utter subservience from the stars and, failing to get it, smell up the universe with their poisonous works. Those journalistic germs can't attack Crosby on any of the customary counts: dishonesty, conceit, ingratitude, parsimony, and so forth. So they turn back to the days when Bing was an irresponsible playboy, as wild as a brush-tailed wallaby.

During the half dozen years preceding his marriage, Bing made a wild-oat patch out of the United States. He sowed 'em from coast to coast and back again. His early associations were chiefly with jazz musicians who enjoyed hurling it down the hatch. There were times when Bing couldn't maintain the pace, when he took on more than he could tote, and there were times when he looked at the world through iron bars. He took his fun where he found it and when the day came for him to settle down—the day of his marriage to Dixie Lee in 1930—his career as playboy was over. He still drinks, but, in his own phrase, “never in self-defense.”

He is today one of the most respectable family men in Hollywood. He has assembled members of the Crosby clan about him and they help run his affairs, sometimes quarreling among themselves, but always standing united against threats from without. On Sundays, disguised in a business suit, he escorts his vigorous sons to Mass. He stands five feet nine and weighs 165 and is in superb health. From childhood up to his early thirties he was always on the chubby side, but today he is lean and as tough as whitleather; his spare hours are spent at golf, tennis, swimming, handball, hunting, fishing. Though one of his major interests is horse racing, he wagers less than many a Hollywood extra, even on his own horses.

By all the evidence, his audience increases year after year, and for a singer who refers deprecatingly to himself as *The Groaner*, he has a universal appeal that is surprising.

Long-hair artists speak of Crosby as a musical freak and make admiring mention of his fine phrasing. His rank-and-file following is content to say that his singing improves with every year. His technique has changed with the years. Compared with the Crosby of 1942, the Crosby of 1932 sounded almost shrill.

For himself he still has a feeling that he's defrauding the public. “They're gettin' wise to me,” is one of his frequent remarks. When the script for his broadcast is delivered to him and he finds himself scheduled for more than five songs, he sometimes pencils a note in the

margin: “You got me singing my damn head off. They'll come and git me.”

There is one brief period in his working program when he shows distinct signs of uneasiness and discomfort. That is when he approaches a love scene on a Paramount sound stage. Crosby love scenes are usually short and snappy and seldom very effective, for the simple reason that he goes into them with the back of his neck afire. His technique is by no means improved through the knowledge that he'll catch the very devil from his eldest son, Gary.

His eminently successful films with Bob Hope—*Road to Singapore*, *Road to Zanzibar* and *Road to Morocco*—have been, in a way, a movie set continuation of Crosby-Hope antics outside the range of the camera. A story pattern is followed, to be sure, and the boys are supposed to adhere to the written lines, but they seldom do. They'll cast aside their scripts and go into a whispered routine in which perhaps Hope will say: “Now, you say this and I'll say this and then you say this and then you hit him twice and then I'll say this and you say this.” They work out these little routines and when the cameras start turning nobody, not even the director, knows what's coming. Once the author of a Crosby-Hope script came onto the set to be greeted with: “Hey, pal, if you hear one of your own lines, holler ‘Screeno!’”

Twelve years ago, when he was virtually unknown, Bing went looking for a job in pictures. He appeared before a certain producer and sang, read some dialogue and hoofed a bit. The producer said he might do, except for his ears, which spring impertinently away from his head like the handles of a soup tureen. The producer suggested that Bing submit to an operation that would fetch the ears back into more esthetic angle. Bing used swear words and walked out on the man.

Later on, in his early movies, he permitted the make-up men to glue his ears back and otherwise glamorize his appearance. He performed in some pictures walking on shoes built high off the floor so he would appear taller than his leading lady. Nowadays the make-up man sees him but briefly—just long enough to gum on his toupee.

In recent years the Crosby hair has been going away at an alarming rate. His brothers blame it on Bing's habit of wearing a hat or cap everywhere but in church. There was a time when he was self-conscious about his departing hair. Today he says that he's not, though he never permits himself to be photographed top-naked. Pictures of Crosby wearing neither hat nor toupee are rare.

His Paramount contract gives him the right to approve story, director, songs and leading lady, but studio executives say he has never taken undue advantage of his prerogatives. As he controls the production of his movies, so does he have the final say on his Kraft Music Hall broadcasts.

For a long time it was the custom to have an artist from the opera or concert stage appear each week on the radio show. Rose Bampton has been with Bing on the broadcast no less than nine times, and Bing salutes her

with: "Hiya, Bamp!" He has sung duets with Bamp, Lotte Lehmann, Greta Stueckgold and other ladies with symphonic personalities. He has exchanged light banter with many of the leading long-hair artistes of the day, interpreting their performances in jive talk and giving them an all-around good time during their visit.

He is not, however, responsible for the cultural side of his radio show. The advertising agency books in such guests and Bing never objects to them. For himself he chooses sports personalities, or virtuosos from that other world in which his enthusiasm lies—hot jazz. He is famous for the crushes he gets on certain musical personalities—the Merry Macs, Jimmy Dorsey, the Andrews Sisters, Dinah Shore, and Claude Thornhill, among others.

When Bing first started on his present radio program back in 1936 he was a disappointment as a master of ceremonies, reading lines with the stiffness of a twelve-toed guest on *We the People*. The show producers worried along with him and then undertook an experiment.

Infiltration Tactics

Edward G. Robinson appeared on the program and a special script was prepared. Robinson was given four or five lines, which did not appear in Bing's script. They were plodding along with Bing performing in his usual stodgy manner when Robinson suddenly said:

"Say, by the way, Bing, how's your golf score these days?"

Bing gave him a frightened doubletake, then replied in his most casual manner: "Oh, I'm gettin' down into the lower eighties." They went ahead with the script and after a while Robinson hit him with another surprise question. Again Bing responded as though he were talking to a friend in a horse barn.

After that broadcast Bing raised a rumpus over the trickery, but the following week his guest stars began popping unscheduled questions at him, and before long he was performing as the producers wanted him to perform.

From the beginning there had been an agreement that Bing would never have to appear in front of a studio audience. The producers begged him to reverse his stand, but he was obstinate; studio audiences were anathema to him. Again they resorted to trickery.

The broadcast originated in a large studio with an empty auditorium. One evening all the executives of the advertising agency were sitting in the first two rows of the auditorium. Nothing wrong with that. The following week these same people were in their places and another row or two had been filled with NBC people. Week by week more rows of seats were occupied until at last the house was filled. The thing was done so gradually that Bing didn't seem to notice it, and before he was aware of it, he had become accustomed to the audience.

How a Program is Built

The Crosby program is unique in more respects than one. It is never given a "dress" rehearsal—that is, a full

rehearsal from beginning to end just as it will go on the air. Bing and John Scott Trotter, the orchestra leader, rehearse the show, spot by spot, and not necessarily in the proper sequence. Radio people from New York, accustomed to order and split-second precision, sometimes drop in at the Hollywood studio for a Crosby rehearsal. They sit through the haphazard proceedings, noting that everything appears to be in a state of chaos, and they conclude that the show will never hit the air without half a dozen embarrassing breakdowns. Then they sit through the actual broadcast and marvel at the manner in which the parts are fitted together to make a smooth-running whole.

Bing's deportment throughout rehearsal and broadcast is that of a school-kid attending a weenie roast. An economist from Mars would never figure him to be earning \$7500 for that gay stint. He cuts capers with the other performers, ribs the technicians, and bandies quips with the musicians. He shows up in his famous "out-board" shirts which look like Dali-designed pajama tops, and he is never without his pipe. Handling the script, a sheaf of song arrangements, a pencil and the pipe would seem enough for one two-handed man, yet Bing also manages to manipulate a racing sheet along with the rest.

Responsibility for the easy informality of the broadcast doesn't rest entirely with Bing. Carroll Carroll, the script writer who sits placidly in the control room throughout the day's daffy proceedings, gets a large measure of credit for it. He has been writing the program from the beginning and much of the good-natured banter comes from his typewriter. Bing gets the script two days ahead of time and alters it to suit his personal whims, contributing the breezy slang that characterizes his ordinary conversation.

Censorship has never troubled him as it has virtually every other radio performer in his category.

Says Carroll Carroll: "Bing has a natural instinct for avoiding anything unwholesome. His taste as to what should be and should not be said on the air is unerring."

His listening public is aware of the consistent rectitude of his broadcasts. Once while interviewing a sports personality on the program, Bing ad-libbed: "Personally, I play one hell of a game of pool." Coming from any other performer that remark would have tied up the station's switchboards and then fetched in a trainload of indignant mail. Bing's listeners let it slide; only two protests came in.

He outdistances any other performer or performing group in volume of record sales. In 1941 more than 5,000,000 Crosby platters were sold in the United States alone. Records have carried his singing to the far crannies of the earth.

Cutting a record is often a more tedious job than the filming of an intricate motion-picture sequence, but not for Bing. He is known in the business as a "quick study." He gets a thing in his head and keeps it there. It took Paul Robeson three and a half days to record *Ballad for Americans*; Bing did it in four hours. Many times he has

finished off the recording of a single song, rehearsal included, in less than thirty minutes. And people who insist that he can't read music are in error. Music is his business. To say he cannot read notes is as ridiculous as it would be to say that Johnny Weissmuller can't put his head under water without holding his nose.

Bing will not make a record unless Jack Kapp, president of Decca Records, is in the studio, because Kapp is the only recording official who can argue with him and get away with it. Bing and his brothers say that Kapp believed in him when nobody else did, and they have been loyal to Decca, spurning any number of offers from Kapp's competitors. Kapp's home and headquarters are in New York and he goes to Hollywood four or five times a year for recording dates with Bing. In the interim they keep up a steady correspondence in which they discuss the schedule for the next date.

Kapp is always on the prowl for Crosby songs, new and old. He has had more influence on the Crosby singing style than any other man. He steered Bing away from the singing eccentricities he acquired in his early days—the hot-lick stuff, the lo-do-do-di-lo-do and buh-buh-boo-buh-boo effects. What Kapp wanted and got from Bing was chiefly romantic ballads and, after that, the gradual emergence of Crosby as a remarkably versatile vocalist.

A long-range program aimed at demonstrating Bing's versatility was plotted by Kapp, who had the conviction that, if Crosby always sang the same type of song in the same fashion, his popularity would soon wear out. He wanted to build Bing in such a manner the customers would one day say: "Good Lord! Isn't there anything that guy can't sing?"

That's precisely what a lot of people say now when they hear new Crosby recordings. The list of his records—something over 300 songs—testifies to the success of the Kapp plan. The list includes Hawaiian songs, cowboy ballads, Stephen Foster, religious songs, Victor Herbert, Gershwin, Ballad for Americans, Brahms' Lullaby, hot-rhythm ditties, torch songs, The Star-Spangled Banner, barbershop ballads, and songs with origins in a dozen foreign lands. There are duets with sweet singers and hot singers and people who can't sing at all, and there's even one record in which Bing and Dixie Lee join voices. He has made records with the Andrews Sisters, the Merry Macs, the Music Maids, and with every kind of musical accompaniment conceivable—from a sweet-potato quartet to Bob Crosby's hot-jazz ensemble.

Kapp has marathon arguments with Bing over the songs to be recorded. Once he sets his mind on a number which he feels Bing should make, he never stops suggesting it. He decided that Ah! Sweet Mystery of Life would be a natural for Bing, but Bing said no. Each time they got together after that Kapp would bring it up again. He stayed with it for three years before Bing finally agreed to record the Victor Herbert song. It was a best seller, here and in England, for two years.

Bing's royalties from records ran above \$100,000 in

1941, but this figure doesn't include income from his religious songs, notably the disk containing Silent Night and Adeste Fideles. This record is Bing's top seller. When he was asked to make it, back in 1935, he balked. "That's not for me," he argued. "Maybe for Lily the Pons, but not for me. I'd be laughed out of the country."

By suggesting that royalties from it go to charity, they got him to make it. That first year, 1935, the sale was sluggish. Bing got a bad press when the record was released. As he had anticipated, some people seemed to regard the mere fact of his making the record as bordering on the sacrilegious.

Even at that, 15,000 of the Silent Night records were sold during the first Christmas season. The next year the sale was 25,000 and the year after that it jumped to 75,000. By Christmas of 1941 the annual sale, accumulating almost altogether during the holidays, had reached 350,000.

Decca keeps a separate account for the Crosby religious records and pays off on them by special check. The money is passed along to charity by Bing. The last check, something over \$8000, was used by Larry Crosby, Bing's brother, to finance a series of entertainments in California Army camps, with Bing appearing personally whenever his working schedule permitted.

[End of October 31, 1942 article]

The soulful corporation of "Bing Crosby Ltd., Inc.," got its flying start after the itch for rhythm rescued its sole asset from a threatening law career.

Bing Crosby was twenty years old before he ever had a suspicion that he might someday sing. A rough-and-tumble boyhood was behind him and he was in the homestretch at Gonzaga University's law school when the rhythm itch took complete possession of him.

Bing's parents, Harry Lowe Crosby and Kate Harri-gan, founded their family in Tacoma and moved inland to Spokane in 1906, when Bing was five. Harry Crosby worked in the office of a Spokane brewery which, when prohibition came, was converted into a pickle factory. When Bing speaks of "goin' back to the pickle works," he has reference to his vacation-time labors among the gherkins.

The Crosby children, in the order of their appearance, were: Larry, Everett, Ted, Harry Lillis, Catherine, Mary Rose and Bob. There is an accumulation of legend surrounding the circumstances under which pudgy Harry Lillis acquired the nickname of Bing. Some say it came from his preoccupation with a newspaper feature called The Bingville Bugle; others ascribe it to childhood cowboy games in which he cried "Bing! Bing! Bing!" at imaginary Indians. His mother has never accepted the nickname and always calls him Harry.

The Crosby boys knew almost every kind of odd job and they had to contribute their share of work at home—making beds, washing dishes, chopping wood, mowing the lawn. As in most such homes the kids quarreled and fought among themselves. Few days

passed but that one or another was taken to the basement and given a larruping. Pop Crosby was not a razor-strap man. If one of his children got out of hand it was not uncommon for him to snatch up a stick of kindling wood and whack the offender alongside the head.

As a boy, Bing worked at various jobs. He had a newspaper route, worked as janitor in a dirty loggers' club, drove a grocery truck, served as usher at boxing matches, sorted mail at the post office, perspired through several weeks as a farm hand one summer and, because he was ornery, was put to work as a lumberjack on the Olympic peninsula. In this last job he managed, within a few weeks, to cut a gash in his leg with his own ax and got himself withdrawn from commercial forestry.

His strong point in school was elocution, and he decided at an early age to become a lawyer, daydreaming of the time when he would dazzle a jury with oratorical brilliance. He was studying law at Gonzaga and spending his afternoons as a clerk in a Spokane law office when he met Al Rinker. Rinker was pianist and leader of the Musicaladers—a dance band made up of high-school boys and sorely in need of a good drummer. Bing took the job after purchasing, on the installment plan, a boy's-size set of traps.

The Musicaladers had no use for sheet music because they couldn't read it. They simply copied arrangements from recordings of popular jazz bands. Their playing was 80 per cent noise, 15 per cent rhythm and 5 per cent music, and their original repertoire consisted of four numbers—Jintown Blues, Prince of Wails, Whispering and Beale Street Blues. They got through their first dance engagement by playing each number first as a foxtrot, then as a waltz and lastly as a one-step.

In time the Musicaladers broke up, but Bing and Al Rinker stuck together as a singing team, specializing in hot rhythms. All their friends told them they were good enough to go on the stage, so they went on the stage. They left Spokane in 1925, driving a broken-down car called Hope Divine, and after a series of minor adventures, reached Los Angeles, where Bing's brother, Everett, was a truck salesman and Al's sister, calling herself Mildred Bailey, had already begun a career as a singer. In no time at all a new vaudeville team was born: Crosby & Rinker—Two Boys and a Piano—Singing Songs in Their Own Way. Al played the piano and Bing stood nearby holding a cymbal and drumstick, chopping out the fast rhythms as they sang. They featured the popular numbers of the day, tricking up the lyrics with the sort of gibberish that later was called scat-singing, and they finished off this musical madness by yowling their boodle-dee-boos and yodle-dee-yos into gallon-size tin cans.

They made a couple of vaudeville tours through California and then Paul Whiteman caught their act and hired them at \$300 a week. They played their first date with Whiteman at the Tivoli, in Chicago, sitting with the other members of the band, Al holding a prop guitar and Bing pretending to play a French horn. When the time came for their songs, Whiteman introduced them as “a

couple of lads I picked up in a Walla Walla ice-cream parlor.”

The band was eventually booked into the new Paramount Theater in New York, where Crosby & Rinker, who had been show-stoppers in the Middle West, appeared to mystify and bewilder Manhattan audiences. After two performances the boys were yanked from the show and put to work in the lobby entertaining the overflow crowds. That might have been the end of them, but along came a peppery little guy named Harry Barris, and a singing trio was formed—the Paul Whiteman Rhythm Boys. This combination clicked.

Whiteman took his band to England, but left the Rhythm Boys behind, arranging an extensive vaudeville tour to keep them occupied. It was a remarkable safari, filled with confusions, and it ended in Jersey City, where the boys played two miserable shows without costumes or scenery, because of Bing's misfortunes in a crap game.

They dragged themselves back to rejoin Whiteman in New York, expecting to be cashiered from show business. Instead, they found their boss in a jovial and forgiving mood. He was taking the organization west to make a picture, *King of Jazz*. The Rhythm Boys would be in it, and he said, Bing would have a solo.

Production of the picture had no more than started on the Universal lot in Hollywood when Bing got involved in an auto smashup. The cops told him to appear in court three days later and advised him to plead guilty to reckless driving and take a fine. Bing was as complacent as a cow the day he walked into court. He had come from the golf course and had on a bright orange sweater, green knickers and checkered socks. The gentleman on the bench was a visiting judge from Santa Ana.

“The arresting officer says you had been drinking,” said the judge.

“Quite,” said cocksure Crosby.

“Are you familiar with the prohibition law?”

“Only remotely.”

“Well,” said the judge, “you have exactly thirty days in which to familiarize yourself with it.”

He was locked up in the old Lincoln Heights jail and, for a reason that remains unexplained to this day, made no attempt to communicate with anyone. Three days passed and Whiteman telephoned Everett Crosby and asked the whereabouts of his songbird. Everett, still working as a truck salesman, went searching and eventually arrived at the jail.

“You got a fellow in here named Crosby?” he asked. The cop at the desk beamed.

“Oh,” he said, “you mean our silver-plated baritone. Sure, he's right inside.”

Through the bars Everett saw Bing blithely going about the work of waiting on table for the rest of the prisoners and singing *My Suppressed Desire* as he skittered the tin plates over the wood. When he saw Everett he flung himself against the bars and began demanding the great outdoors. Everett wanted to know why he hadn't communicated with anyone.

"Don't stand there and argue with me!" shouted Bing. "Get me out of this can!"

Back at Universal, Whiteman told Everett to get Bing out at any cost, so Everett went to see a police captain he knew in Hollywood. It would be possible to have Bing transferred from Lincoln Heights to the Hollywood jail and, while he couldn't be absolved of his sentence, an arrangement could be effected whereby he would be let out, under police escort, during working hours.

The deal was made. The Hollywood captain promised to have Bing transferred on the morning of the day he was to sing *Song of the Dawn* for the sound cameras. He assured Everett that he would rush Bing to the studio the moment he got him in custody.

Everett and Whiteman and several studio executives waited through the morning. Whiteman was in a fury and Everett spoke frequently of the manner in which he was going to maim and lacerate his brother. Noon came and soon after that Everett happened to glance down the studio street.

"Up the street came a guy," he remembers. "He had on blue denims and there was a dirty towel around his neck and he had a four-day growth of beard. And, so help me, he was sauntering! He was sauntering up the street, ahead of a cop, as though he didn't have a worry in the world."

Whiteman simply stared at him for a while, then said:

"If it wouldn't be too boresome for you, son, you might step over to the sound stage and watch John Boles doing *Song of the Dawn*."

It was true. At the last minute they had called in Boles and given him the Crosby song. Loss of the solo spot was disheartening, but Bing didn't grieve for long. He served out his sentence at the Hollywood jail in an atmosphere of musical-comedy high jinks. It was required of him that he arise each morning at six and sweep out the jail. After that he was permitted to leave, always in the company of the uniformed policeman. This cop turned out to be an amiable soul who had lived for years in Hollywood without ever having seen the inside of a movie studio. Now that he was given free run of the Universal lot, he behaved as though he owed Bing a debt of gratitude. He insisted on paying for lunch each day.

Bing was released and, in time, the Whiteman picture was completed. The Rhythm Boys fared poorly in the final product and the public got no more than a few brief glimpses of them.

Late in 1940 a movie grind house in New York advertised: **BING CROSBY IN KING OF JAZZ.**

Whiteman's band played a few dates on the Coast and then prepared for the return to New York. The Rhythm Boys called a conference. Bing had become a confirmed Californian and carried only unhappy memories of New York. He was convinced that he and his teammates could best advance their fortunes around Los Angeles. Then, too, he had recently become acquainted with a blond actress.

36 He had been sitting one night in the Coconut Grove when his friend, Dick Keene, a young actor on the Fox

lot, walked in with a blond ingénue named Dixie Lee. He introduced her to Bing, and Bing felt butterflies inside of him.

Dixie was born Wilma Wyatt, in Harriman, Tennessee. Her parents moved to Chicago when she was a child, and there, as Dixie Lee, she won a blues singing contest sponsored by Ruth Etting and became Miss Etting's understudy for a time. After that came a part in a Broadway musical, then a contract to make pictures. She had by no means reached stardom in films at the time she met Bing, but she was rising. When she began going around with him, her friends warned her against him as a bad investment. Sol Wurtzel, a Fox producer, called her in and lectured her sternly.

"Dixie," he said, "you'd better give that fellow up, because if you marry him you'll have to support him for the rest of your life."

The Rhythm Boys divorced themselves from Whiteman and stayed in Hollywood. They made a few recordings, appeared now and then on local radio stations, and sang in small clubs. Bing was no longer indifferent about money. He wanted to marry Dixie, but Dixie was drawing a nice salary and beginning to make a name for herself, whereas he was only coasting.

"If I married her now," he told Al Rinker, "I'd be known around town as Mr. Lee."

Conditions improved momentarily for the Rhythm Boys when they went to work in the Coconut Grove. Their singing was immensely popular with the Hollywood night-club set, but there were times when they just didn't show up. They were docked as much as two weeks' salary at a clip and Bing failed to get the master-of-ceremonies job that had been promised him.

The Golden East

Disconsolate over these reverses and angry with himself, he was sitting one night back of the Grove bandstand, talking with Rinker and Barris.

"What I need," he said, "is some responsibility—somebody to look out for, and somebody to look out for me. I think I'd better get married."

He proposed to Dixie over a plate of fried chicken. She told him she was all for it, but that if she gave up her career for Bing, he'd have to knuckle down, cut out the foolishness.

They were married the next day—September 29, 1930. From that day forward Bing Crosby ceased to be the playboy of the western shore.

Soon after the marriage Everett Crosby quit selling trucks and took over as Bing's manager. It was a major engineering job to get Bing away from Hollywood, where he was now making musical shorts for Mack Sennett, but Everett finally argued him into a trip to New York, where he negotiated a contract for Bing's appearance on the CBS network. From there on it was easy. Bing was an immediate hit, played twenty solid weeks in the same Paramount Theater where he and Al Rinker had flopped, and was signed for a starring role in a feature picture—*Big Broadcast of 1932*.

He became a star with his first picture and Everett set

up offices for "Bing Crosby Ltd., Inc." in Bing's dressing room at Paramount. John O'Melveny, one of California's top lawyers, was brought into the Crosby enterprises. Before long Bing fetched Harry and Kate Crosby down from Spokane and set them up in a home near his own. Larry Crosby, working as an advertising man in Seattle, came down to join the Crosby home front. One of the girls, Catherine, moved to Hollywood as the wife of E. J. Mullins, a produce broker. Mary Rose Crosby is married to William Miller, a San Francisco glass manufacturer; the six-foot baby of the family, Bob, has his own orchestra, and Ted Crosby—who became the father of twin girls two months before Bing's twin boys were born—is the sole Crosby remaining in Spokane. He is in charge of publicity and personnel for the Washington Water Power Company.

The Crosbys are a close-knit clan, standing one for all and all for one. If it can be said that any one member of the family rules the rest, that one is not Bing, not Everett, but Kate Crosby. She is in her middle sixties and fully as alert and vigorous as she was twenty years ago. She and her husband live in a modest bungalow in North Hollywood, eight blocks from Bing's big house. To this day Kate Crosby refuses to hire a maid and does her own housework. She cooks and sews and gardens just as she did in Spokane and she is the official custodian of Crosbyana, having kept Bing's scrapbooks for years.

Kate Crosby is a devout woman. Back in the Spokane days it was her custom whenever trouble confronted any member of the family to scurry for the Poor Clare monastery, where she would ask for prayers of intercession. She made such visits at all crucial moments in Bing's early career, and nowadays, when troublous situations arise, she writes the Poor Clares, asking for prayers.

She has consistently frowned upon drinking, smoking and card playing, and only in recent years have her sons dared to use tobacco in her presence. In spite of her moralistic restraints, however, a peculiar thing has happened to her. She has become a horse player.

When Bing first began acquiring a stable of race horses, his mother wasn't happy about it. As time went on and his racing interests widened, the other members of the family became horse-happy. Kate Crosby found that they talked of little else. She began following the activities of Bing's horses and before long she was going to the tracks to have a look at them running. Today she can talk expertly about early foot, overlays, straight pasterns and jockeys' bugs, and occasionally she comes right out and says dam.

Until California racing was discontinued it was her custom to spend hours doping the races. Bing maintained a box for her at all the tracks around Hollywood and, in season, she could be found there almost daily. She sat with all the handicappers' selections plus her own extensive calculations and wagered no more than two dollars a race.

Everett continues as Bing's manager. Half the con men and crackpots of the nation have tried, at one time or

another, to nibble at the golden flow of Crosby money; Everett is the man who throws them out. He has probably scraped through the surface of more gold bricks than any other man in Hollywood. One of his perennial customers is an inventor who wants to sell Bing a grandstand for the Del Mar race track. It is no ordinary grandstand. When the horses leave the barrier, the grandstand takes off with them, riding on tracks, and travels abreast the pack right around to the finish line.

An Invisible Office

Larry Crosby is called Bing's director of public relations and as such handles those projects which tend to build good will—the Army camp entertainments, for example, and the annual Bing Crosby Amateur-Professional Golf Tournament, which has become one of the Pacific Coast's major sporting events.

Pop Crosby works along with Everett and Larry, supervising the fan-mail department, handling the checkbooks and serving as a sort of liaison officer between the office and Bing.

The Crosby offices are on the top floor of the three-storied Crosby Building, which stands on the Sunset Strip. The \$80,000 building was erected six years ago, and among its noteworthy features is the absence of an office for Bing Crosby. The owner doesn't visit the offices more than twice a year, though he often stops in the building to get himself steamed out at the Finnish baths which occupy part of the ground floor.

Bing's personal office travels with him. His major interests—movies, radio, recordings, golf and horses—keep him on the move, and the Crosbys on Sunset Boulevard sometimes have difficulty running him to earth. Pop Crosby is the courier. When Everett or Larry cannot reach Bing by telephone, Pop climbs into his car and goes questing. He is a sturdy man, in the neighborhood of seventy, and he loves to take a golf club and bat a ball around the fairways, so he is always happiest when he suspects he'll find Bing at Lakeside—six miles removed from the Crosby building. He'll drive to Lakeside and whack the ball around until he locates Bing. Then he'll hand over memoranda from Everett or Larry. Bing reads it, scribbles his instructions on the back, and Pop bats the ball back to the clubhouse and returns to the office.

Much of the Crosby business is transacted in this fashion. Pop Crosby has another regular assignment. Each evening he gathers up unsigned checks, letters, contracts and the like and on his way home stops off at Bing's house and leaves the day's accumulation of desk work. During the evening Bing goes through this stuff, signing things, penciling notes, approving some proposals and vetoing others. On the following morning Pop picks up the portfolio and returns it to the office.

Bing's home, an imposing fourteen-room structure of colonial aspect with high white pillars at the front, is called "The Library" by the brothers. Back of the house are a swimming pool and tennis court. One wing of the building is devoted to the four children, whose nurse prepares all their food in a special kitchen. The twins

have quarters in which everything is duplicated, even the plumbing.

The family life centers around a rumpus room and Bing's library. He acquires books for the purpose of reading them. He likes Somerset Maugham, Aldous Huxley, Ernest Hemingway, Ring Lardner and John Steinbeck. On occasion he'll read poetry without being clubbed into it, and sometimes he dips into Shakespeare.

An Old-Fashioned Father

The big living room is closed off most of the year. Dixie throws it open only for Christmas and a few other special occasions. The Crosbys do little entertaining, and a party at Bing's is a rare event. Early-to-bed is a rule he seldom violates. He likes to be up and moving by seven o'clock and his before-breakfast ritual includes a romp with the kids. He calls them "the Irishers" and he says he can't stand being around them more than thirty minutes at a stretch because they wear him down. One of their favorite games is called "Beating Up on Daddy."

Bing is the kind of parent who shakes his head in bewilderment when he contemplates the luxuries enjoyed by his sons. He thinks back to the hard days when all the Crosby boys had to go out and scratch for their spending money. He's an old-fashioned father in most respects, and when one of the Irishers gets out of hand Bing never hesitates to turn the miscreant upside down and warm his breeches. Moreover, he doesn't believe in fancy private schools and sends his boys to a parochial school in North Hollywood.

Dixie Lee Crosby has her hands full shepherding the four rambunctious boys, supervising the household, getting in her war work and filling social engagements. She retired from the screen when she was married, but four years later, after the twins came, she accepted the feminine lead in a Paramount picture. Then she switched over to her old studio, Fox, to appear in *Redheads on Parade*. She changed from a blonde to a redhead in this film and Bing liked the effect so well that she remained a redhead for several years. Dixie shares her husband's interest in the outdoor life, is an excellent swimmer, likes horseback riding and plays a snappy game of tennis.

Bing's preoccupation with sports, both as participant and as spectator, amounts to a passion. He is easily one of the best golfers in Hollywood and a few years back was made a life member of the Professional Golfers Association. He qualified once in the National Amateur and he loves the game so heartily that he often rises before dawn, on working days, and goes alone to Lakeside to get in nine holes before breakfast. His golfing umbrella was for years a familiar sight on the Lakeside course, for he'd never let rain interrupt his game. Gene Sarazen once said that if he applied himself, Bing could easily develop into another Bobby Jones.

Baseball, football, boxing and other sports command his attention, but horse racing is his major passion. He began following the horses in the days when he worked for Paul Whiteman. In 1935 he claimed a horse named Miss Flip at Santa Anita and began his career as an owner and breeder. Since then he has established his own

stables and is a partner with Lindsay Howard, son of C.S. Howard, in a larger enterprise operating under the name of Binglin Stock Farm. The Crosby racing colors, taken from his old theme song—When the Blue of the Night Meets the Gold of the Day—are blue and gold.

Seven years ago Bing acquired his country estate at Rancho Santa Fe, about thirty-fives north of the Mexican border and a three-hour drive from Hollywood. The property is part of one of the old Spanish grants, and two of the original adobe houses were still standing when Bing bought it. These have been converted into guest houses, a main house has been built, and there are barns for the Crosby horses as well as a swimming pool and tennis courts. It is Bing's ambition to breed and train a Kentucky Derby winner at his ranch. His trainer is Albert Johnson, once one of the nation's foremost jockeys. Johnson came originally from Spokane and was at the peak of his career when Bing was a youngster. He was always, after that, something of a hero to Bing, and when the need for a trainer arose, Johnson was called in.

The Del Mar race track is four miles from the Crosby ranch and Bing is president and chief stockholder of the corporation which holds a ten-year lease on the plant. It was a profitable enterprise up until America entered the war. Since the California racing blackout, it has served as a training base for United States Marines.

There was a time when Bing did considerable in the way of plunging at the race tracks, but no more. He seldom bets more than ten dollars a race nowadays. He is not above playing hunches since the day, back in the 1930's, when he spotted a horse named Bingo, running at Latonia. Bing put two dollars on Bingo, and Bingo paid back forty to one.

Secondhand Fame

In September of 1941, during his vacation from radio and pictures, Bing decided on a trip to South America, where he and Lin Howard have an interest in a stock ranch. Wherever he went in South America he was given a tumultuous reception. On his return he denied that he was popular among South Americans because of his singing.

"I was chiefly famous," he said, "as the owner of the champion three-year-old filly, Blackie. A nice horse, too, but unfortunately she's the property of Bob Howard. It seems Bob had neglected to ship his colors south and Blackie had been running under my silks. On the golf links, in cafés, in hotel lobbies, I was hailed as Señor Crosby, owner of Blackie. I was a bigger man because of this reputation than if I had won the last three Academy Awards in a row."

Bing gets back sometimes to his native Northwest. In 1937 the whole Crosby tribe, plus the Crosby radio show, descended on Spokane for a glorious week end. Bing was made honorary mayor, Gonzaga gave him an honorary Ph.D., and banners screaming Welcome Home, Bing were strung across Riverside Avenue. People came from hundreds of miles around for the Crosby festival and Bing raised \$20,000 for Gonzaga's scholarship fund.

Says Everett: "They tell me that Spokane had the biggest bank clearings in the city's history that week end."

Everett always sees the practical side of things.

[End of November 7, 1942 article]

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Bing In Hollywood

By David Lobosco

"Rhythm On The River"

(Paramount, 1940)

The first year of the 1940s started out very well for Bing Crosby. *Rhythm On The River* was Bing's third film that year and helped to secure him as Paramount's brightest star. Originally titled *Ghost Music*, *Rhythm On the River* is the story of two songwriters (Bing and Mary Martin) who write songs for a composer (Basil Rathbone) who has lost his touch. The plot of the film centers around Bing and Mary trying to break away from Rathbone and become a songwriting team on their own. However, when they try to get their own songs published, everyone thinks they are stealing from Rathbone.

By the end of this 94-minute cinematic event, Bing and Mary Martin fall hopelessly in love and force Basil Rathbone to announce them as his "protégés." Piano genius Oscar Levant makes his film debut as Rathbone's wise-cracking assistant. Also look for William Frawley, John Scott Trotter, Ken Carpenter and Rhythm Boys alumnus Harry Barris in supporting roles.

Johnny Burke and James Monaco, who wrote songs for six previous Crosby films, wrote seven songs for this 1940 gem. "Only Forever," a great love song, was nominated for an Oscar but lost to "When You Wish Upon A Star." Mary Martin, who would later conquer Broadway, had two great solo numbers called "Ain't It A Shame About Mame" and "I Don't Want To Cry Anymore." Bing also sang "What Would Shakespeare Have Said?" in the movie but did not record it. An

additional song, "Beware," was written for the film but not used.

My favorite moment in the movie is when Bing sings "Rhythm On The River" in the pawnshop. Not only does Bing sing some dynamite lyrics, but he shows off some fancy drum work. *Rhythm On The River* is a black and white Bing Crosby gem full of music, song, and of course. . .rhythm!

Published in the LaRoche College Courier of February 1995:

Dear Editor:

Many people of my generation (I'm 20) are so worried about fitting in that they tend to lose their individuality.

I don't think it's very cool for all of us to be the same like we were robots. Sometimes it is okay to be different.

Take me for an example. My favorite singer is Bing Crosby. Not Bill Cosby, Bing Crosby was one of the most popular singers during the 1930s through the 1960s, the pre-Elvis years. Why do I like Bing Crosby? Well...to me it's not only his perfect voice, but Bing also represented a time in history when life was much easier than it is now. That time is one I would have loved to live in. Bing Crosby also was the glue that bound me with my best friend-my grandfather. Listening to Bing Crosby records, my grandfather and I became life-long friends. I even belong to three popular fan clubs of Bing Crosby!

So, take my life for example; it is okay to be different and to be unique. It never stopped me!

David Lobosco

Bing and His GI Correspondents Upset the Old Traditions About Stars and Fan Mail

Throughout the war, he carried on a heavy correspondence with servicemen. We got a tip about these letters and obtained them through Bing's office for publication exclusively in Screen Guide.

Even his studio knew little about this activity of Crosby's. On several occasions, Bing dropped out of sight for a while, to work late at night dictating answers to his buddies in the service. And people would leap at the conclusion "That Crosby--off playing golf again!"

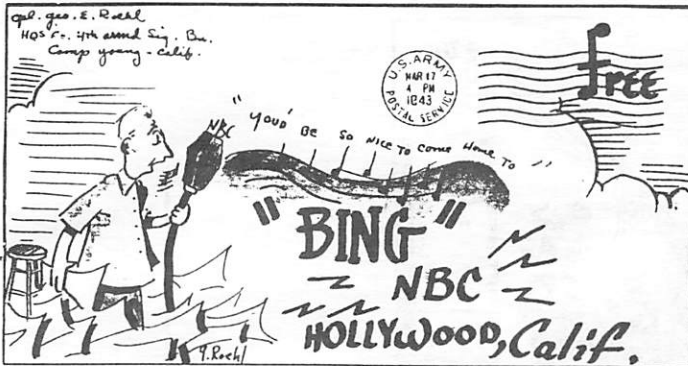


Your friend.

Bing Crosby

Your friend, Al

40



Harry (Hairy):

Saw broadcast as of last Thursday, and since we have no authority to pass judgment on such "aerial aristocracy" we can say that it was far from as stinko as the amateur half-hour featuring Bob Hope (we hope). The tickets were donated to soldiers "in uniform" who wish to spend a "cheesy" half hour listening to some "fugitive from a GI laundry." When you are in the midst of a rainstorm, any "Studio A" will do.

But speaking for Tent No. 3, here on the desert lots you're still the champ, and from all boys (16 to duration) in pressed uniforms, many appreciative thanks for the war effort you have contributed to.

Looking forward to invites from the civilian population, when some day we may pay respects in person to a new "house-warming party." Incidentally, George is a member of Firemen's Local No. 19.

Is the party informal . . . or should we wear our hair, too?

"Dog-Faces"

Sgt. Michael X. Yaksic
Cpl. George E. Roehl

Dear George:

Loved your amusing comment on the Kraft Cheese Festival. We do the best we can with what meager talents we can muster. I don't know how much longer we can get away with it, as Kraft is running out of Cheddar. Best to the boys in Tent No. 3.

Yours,

Bing Crosby

Camp Young, Calif.

Dear Bing:

So glad you liked the comment on the Kraft broadcast. I'd like to drop in again some time, if it's okay with you and the USO.

It's good to get to Los Angeles and Hollywood, to get away from the mess kit menus.

Say, Bing. (You might not go for this.) If I should stroll Sunset some day, 'long about sundown, would it be bustlin' a clause in your contract if I were to have a shutter flash taken with you?

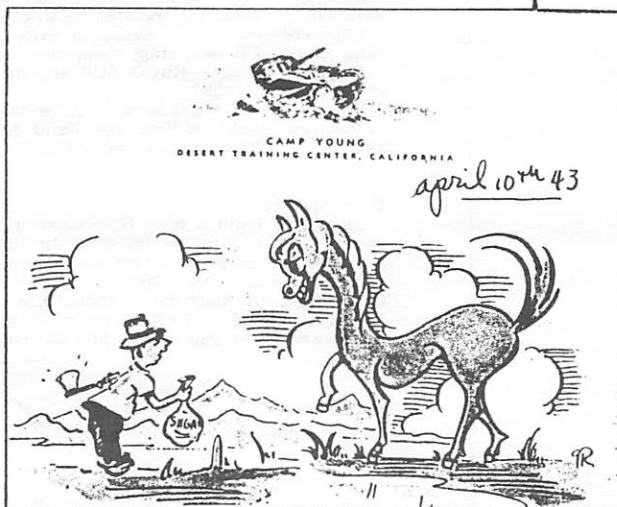
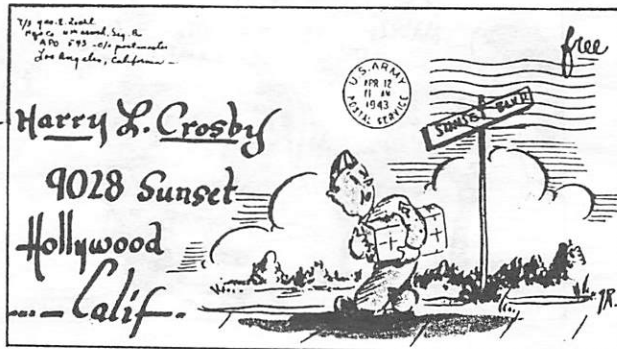
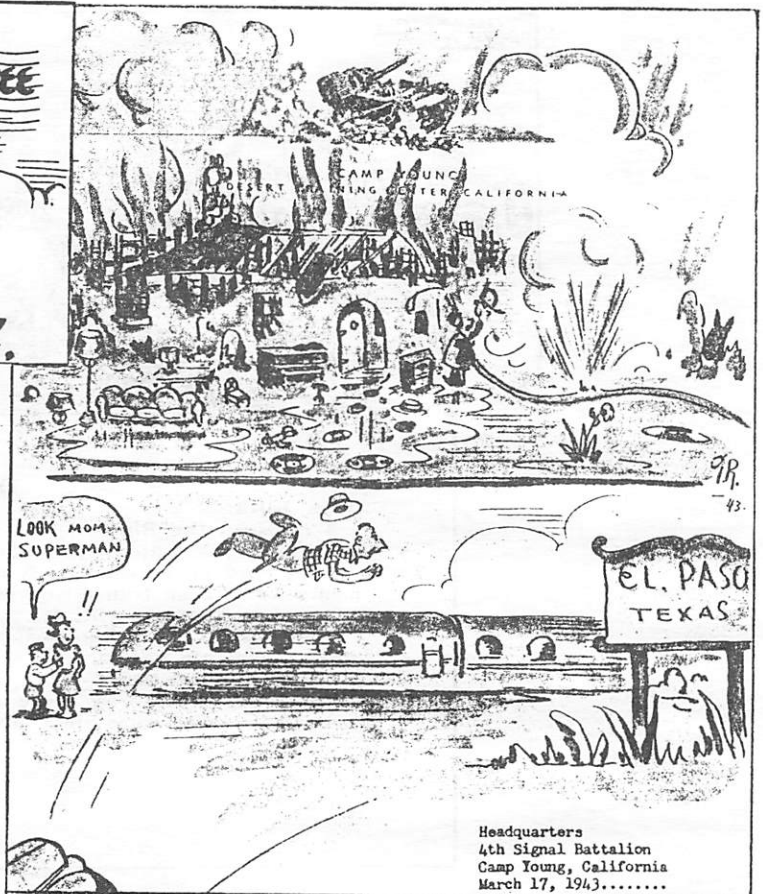
Incidentally, last Aug. I had one with Eddie Cantor. So—great comedian—greater singer . . . I think I deserve something for being a fan and impersonator of yours for more than a decade. Say . . .

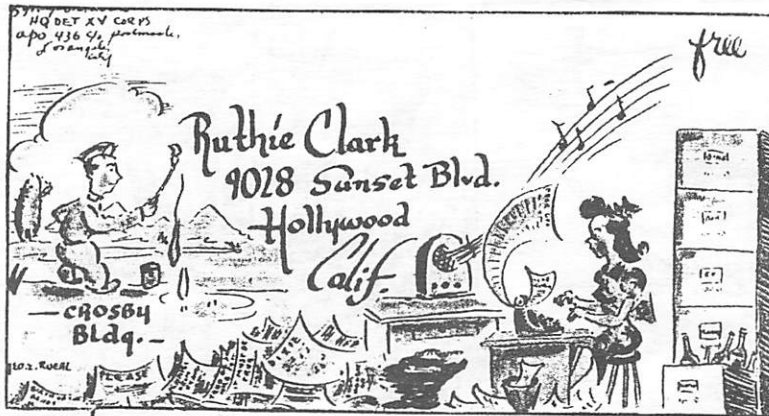
I've been carving a novel doodad you'll probably enjoy. How's about me delivering it in person, as a sort of an introduction? I won't stay long—Dixie C. won't have to fuss—and don't go cuttin' up one of your colts. Still, you can't go on eatin' cheese forever. Do give me the buzz, Bing.

Thursday night comes Crosby with his glammer and groove grammar—cheese and "Please." Some guy!

A dog-face from a khaki kennel,

Cpl. George E. Roehl





Desert Training Center, Cal.

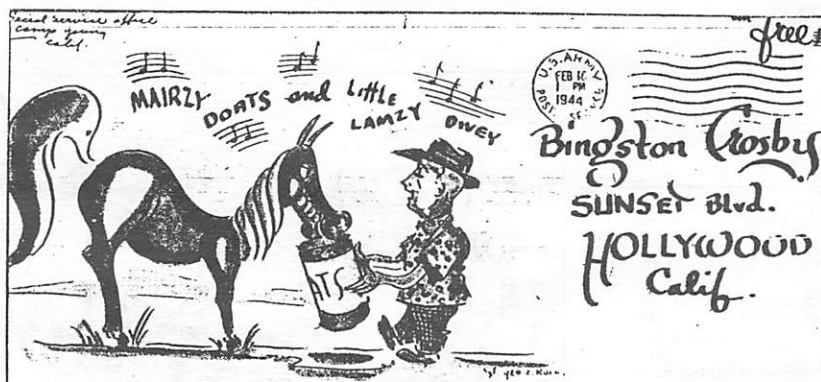
Dear Ruth:

I received the Bing's letter today of July 26th on the ash tray job—took quite a ride. They must have sent it via camel on the road to Morocco, with the Hope doin' the delivery. Of course, I've been transferred so many times it's hard for the pigeons to keep up with me.

Well, Ruth, it's a big pleasure meeting you over the ink-and-ribbon this way, and I know yo're busy pluggin' the buzz box. So you best be off—I am, and to the soldier saloon to sip the 3.2—me being from Brew Burg (Milwaukee) can use it.

Drop in again some time. The end . . .

Geo. E. Roehl



Bingst:

It's been some time since I scratched the surface of the writing paper to the above crooner—and after Frank (Boney) Not-so-hotra, I really appreciate the note coming from you.

I understand you're about to pass over the puddle to entertain. Good—I'll be going soon, too—but not to entertain.

How's the secy.—Ruth? Still around? Or did she don the female GI glad rags?

This is all. If I get into L. A. soon, I'd like to drop in. This is George Roehl, saying the hand is quicker than the eye—that's why there are so many black eyes. Bye . . .

Dear George:

As usual, I am a long time answering. Hope you will excuse me, and take some satisfaction in the knowledge that I get a big kick out of your letters and cartoons.

Ruth has not been here in some time. To the best of my knowledge, she married or joined the service—I hope the latter.

You promised to look us up when you got in town, but have not heard from you. Hope you haven't left the area.

Best regards,

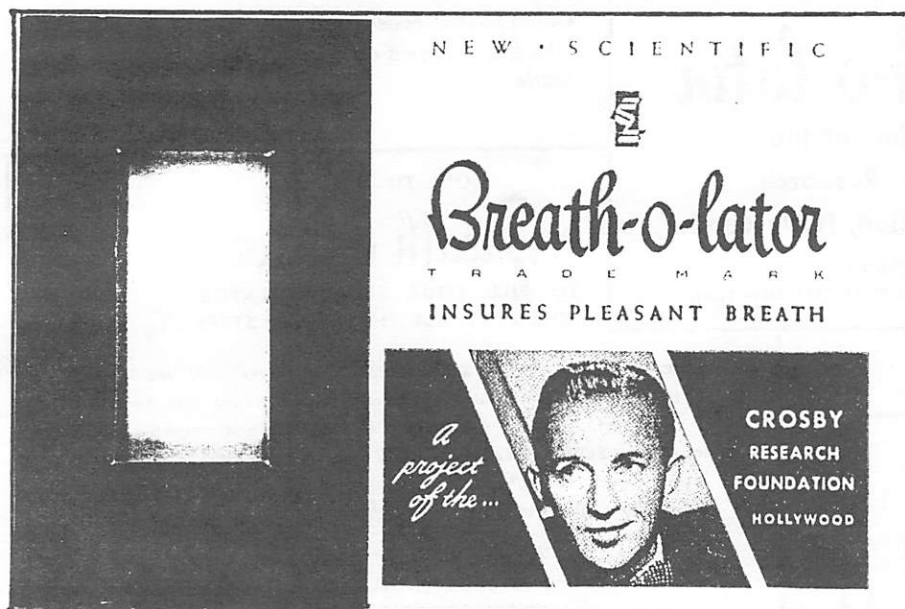
Bing Crosby

Collector's Corner

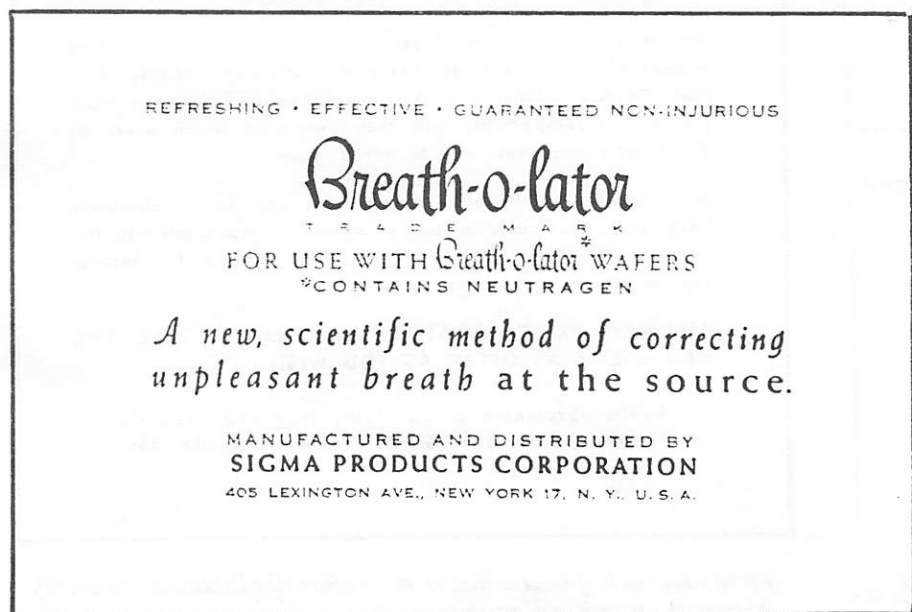
An Unexpected Breath-o-lator Bonanza

By Mark Scrimger

Up at the crack of dawn and on the road by 7:00 a.m. I headed for my first outdoor flea market of the year. This one was advertised as having over 700 dealers. So much to see, so little time--all in hopes of finding a new or different item for my Crosby collection. Well, ten minutes after my arrival, at the seventh booth in, I made a fantastic find. Not one but six individually wrapped Bing Crosby Breath-o-lators still in their original display carton which featured two different pictures of Bing. Needless to say, the purchase was quickly made. After my treasure was safely packed in my bag, I questioned the now-previous owner as to its history. He said he had just picked it up two days earlier from someone who had found it in an old drugstore. He said he dealt in character and celebrity items but had almost turned it down because there seemed to be little demand for Crosby material. However, since it was complete and untouched and obviously a unique product to boot, he decided to take a flyer on it. He asked if I was a dealer, and when I told him I was a Crosby collector, he said he was glad it had gone to someone who could really appreciate it--certainly an understatement on his part!



Front and back views (actual size) of the empty package, which is about 1/4 inch thick. Its contents are shown on the next page. Printing is dark green and the Breath-o-lator (held in place by a cardboard insert) shows through the cellophane window. Below is the complete displayer.



VERY IMPORTANT

To be absolutely sure that your
Breath-o-lator is always **COMPLETELY EFFECTIVE:**

Refill your Breath-o-lator
every **2** weeks

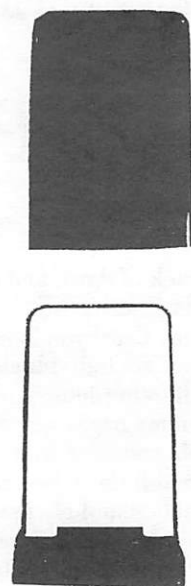
It is most important to stay within this time limit, because after a two-week period, the miracle Neutragen wafer begins to lose some of its potency. When in doubt, refill your Breath-o-lator anyway. Neutragen refills are very, very cheap—a package of three for only 25¢ is **SIX WEEKS ABSOLUTE PROTECTION!**



Breath-o-lator

is a project of the
**Bing Crosby Research
Foundation, Hollywood.**

Manufactured and distributed
by SIGMA PRODUCTS CORPORATION, NEW YORK CITY, NEW YORK



Green plastic cover (top) slips over white mouthpiece which is snapped onto gold plastic basepiece/refill holder.

HOW TO USE MY Breath-o-lator TO FILL YOUR BREATH-O-LATOR, FOLLOW THESE THREE EASY STEPS

1. Remove outer cap. 2. Pull apart basepiece and mouthpiece. 3. Insert Neutragen refill (taken from foil package) into basepiece until it touches bottom of basepiece and fit base and mouthpiece back together. **YOUR BREATH-O-LATOR IS NOW READY FOR USE.** Inhale deeply through mouthpiece at least twice for five full seconds. Exhale through nose and mouth - you now have complete effective breath protection.

WHY IS BREATH-O-LATOR DIFFERENT FROM OTHER BREATH AIDS?

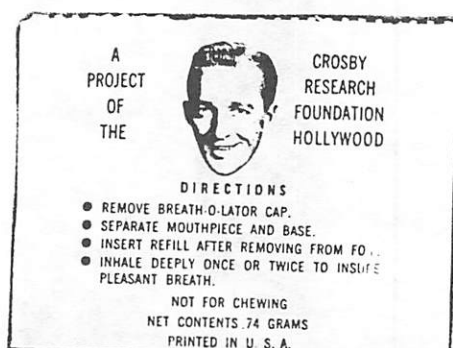
The refreshing cooling Neutragen vapor which you have breathed in **neutralizes** all breath odors in your mouth, nose and respiratory tract. Candies, gargles and other breath sweeteners merely mask your breath **temporarily** with their own odor, which wears off quickly and may cause you to offend again.

Breath-o-lator, on the other hand, keeps your breath absolutely fresh until you recontaminate it again or regurgitate. If this happens, just whisk out your Breath-o-lator and in five seconds your breath is again fresh as a daisy.

REMEMBER BREATH-O-LATOR IS ABSOLUTELY SAFE. YOU CAN USE IT AS OFTEN AS YOU WISH.

Refills obtainable at all cigar, drug and cosmetic counters - a package of three for only 25¢.

Printed in U.S.A.



Front and back view of foil refill package.

Front and back of instruction sheet. Apparently inhaling too deeply reverses the part in your toupee.

Bing and the New Nashville Sound

By Greg Van Beek

It's no great secret that country music is more popular today than it has ever been. The line between "country" and "pop" music is a fine one. Many of the latest country albums have debuted in the number one position on both the pop and country charts, and many country music acts have been among the top-grossing tours in all of music.

So what does this have to do with Bing? It's inevitable that at some point in their careers, country artists record a Christmas album, and when you think of Christmas music, Bing is the first artist to come to mind, even in Nashville. A recent issue of *Country Spectacular* magazine asked the stars to name their favorite Christmas songs. "White Christmas" was named quite often by such newcomers as Lari White, Greg Holland, Mark Collie, and Dawn Sears, who happens to be the first new artist signed to Decca Records when it was reactivated as a separate label from MCA earlier this year. It had been over 20 years since a newly-recorded Decca record was released.



Lorrie Morgan in a candid shot

The same magazine had comments from the artists about their own yuletide albums. Again, Bing's name came up often. Steve Wariner, whose album is called *Christmas Memories*, said "I researched. I went back and listened to lots of great old music, like Bing Crosby and Frank Sinatra. From day one, that's what we were shooting for. We wanted to get that timeless feel. I got the feeling that Bing Crosby was just having lots of fun and kind of crooning. I was trying to do that, too. If I felt like singing this little lick or ad libbing, I did it. We were just having fun and at the same time trying to make

a real good Christmas record that we could enjoy for years."

Another artist, Ricky Van Shelton, whose album is called *Ricky Van Shelton Sings Christmas* is a rich baritone, whose use of strings and choirs on the record, as the magazine says, "makes you think of the classic Christmas records by Bing Crosby; it's got that same kind of feeling." Ricky himself says, "We did the old Bing Crosby stuff. We brought in an arranger, strings and choir, and I sang them just like I used to sing them in church."

Lorrie Morgan is one of the new country performers who has something in common with Bing. They both recorded duets with Frank Sinatra. Lorrie has a cut on Frank's new LP *Duets II*. Lorrie said many times she threw off the headphones in disgust when she couldn't follow Frank's unique phrasing style. "It put me on my toes," she said. "It was one 'dream come true' that I never anticipated." On her Christmas album, called *Merry Christmas From London*, which was recorded with a full symphony orchestra and a choir, she recorded two new Christmas songs as duets, one with Andy Williams and one with Johnny Mathis. I saw her Christmas concert in Milwaukee (which also featured a full symphony orchestra and choir). Johnny and Andy "phoned in" their parts of the duets as their photos were shown on a screen.

When Lorrie (now 35) was a little girl, she always enjoyed listening to Christmas albums during the holiday season. "I was a big fan of Judy Garland and Billie Holiday," said Lorrie. "I loved all the glorious string accompaniment that went with their work. That really excited me."

The current Country Music Association's Male Vocalist and Entertainer of the Year Vince Gill is an avid golfer who has his own tournament in Nashville each year. He is obviously a favorite of the Crosby family, too, because each year he plays in the Crosby tournament in Winston-Salem, N.C. and performs at the Clambake. When he recorded his Christmas album (*Let There Be Peace On Earth*), upon hearing the orchestra play he remarked, "I thought all at once Bing Crosby or Nat King Cole would start singing!" When he shot a music video for one of the songs on an October day, he tried to get into the Bing Crosby Christmas spirit. He told a reporter, "I'm havin' trouble getting that pipe thing down. I keep choking every time I take a bite on the pipe!" "Me and Bing have the golf thing in common, but he had the pipe thing. I've even got an old Ozzie Nelson sweater, but I thought that was going too far."

As I mentioned, Decca Records, which just celebrated its 60th anniversary, has been reactivated in Nashville,



Vince Gill. Notice the Bing Crosby caricature pin holding his collar together.

primarily as a country label. One of our members has relatives in Nashville and was going to look into persuading Decca to release a tribute album to Bing, possibly with country artists taking part. I hope he is successful.

So what makes country music so popular? Certainly it has to be the good material being recorded, particularly the ballads, and the fresh new talent like those listed above. Of modern music, country is what I listen to. I've seen a lot of them live in concert, such as Vince Gill, Reba McEntire, George Strait (who reportedly recorded "Fly Me To The Moon" with Sinatra for his *Duets* album, but it wasn't released), and Wynonna. All are talented artists, who rely on their voices to carry their performances, not on how loud the band can play. Country music is listened to by more people than almost any other type of music, and it's nice to know that some of them still recognize and remember Bing—a good "country singer" in his own right!

...AND SOMETHING TO LOOK FORWARD TO NEXT YEAR!

When COUNTRYBEAT interviewed Clint Black for our December 1994 "COUNTRYBEAT Interview," he spoke about the Christmas album he's working on for 1995 release:

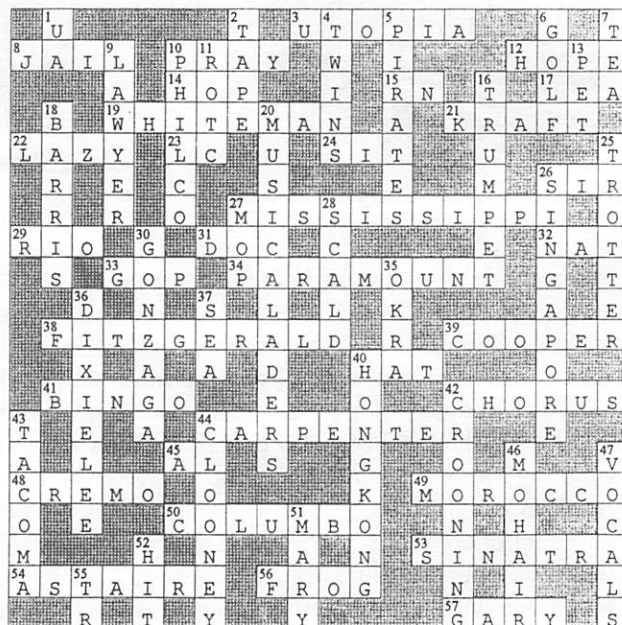
"I think I'm going to surprise everybody next Christmas. The nearest thing I'm going to get to country on [my Christmas album] is an Appalachian bluegrass-type of a song that'll be one children's Christmas song. But the other stuff I'm going to record with a small jazz orchestra like Bing Crosby would have done. I'm also going to do some stuff with full strings, and we're working on getting the World Boys Choir and also using the lute and traditional instrumentation and percussions.

From COUNTRYBEAT, date unknown



Clint Black

CROSSWORD PUZZLE SOLUTION



New Releases

With Contributions by Charles Baillie ☆ Pete Cakanic ☆
Steven Lewis ☆ Ernest Sutkowski ☆ Vernon Wesley Taylor ☆
Greg Van Beek ☆ Frank Whittaker

Compact Discs

■ **BING CROSBY AND FRIENDS.** ASV-Living Era AJA-5147 (UK). CONTENTS: Mr. Crosby And Mr. Mercer (w/J. Mercer) • Small Fry (w/J. Mercer) • Life Is Just A Bowl Of Cherries (w/Mills Bros. & Boswell Sis.) • Dinah (w/Mills Bros.) • St. Louis Blues (w/D. Ellington O.) • Shine (w/Mills Bros.) • My Honey's Lovin' Arms (w/Mills Bros.) • The Way You Look Tonight (w/D.L. Crosby) • A Fine Romance (w/D.L. Crosby) • Sweet Leilani (w/L. McIntire & Hawaiians) • Basin Street Blues (w/C. Boswell) • Bob White (w/C. Boswell) • Darling Nellie Gray (w/P. Taylor Choristers) • Gypsy Love Song (w/F. Langford) • I'm Falling In Love With Someone (w/F. Langford) • Ida, Sweet As Apple Cider (w/Four-some) • Start The Day Right (w/C. Boswell) • Little Sir Echo (w/Music Maids) • An Apple For The Teacher (w/C. Boswell) • Ciribiribin (w/Andrews Sis.) • Mr. Meadowlark (w/J. Mercer) • The Waiter And The Porter And The Upstairs Maid (w/J. Teagarden & M. Martin) • Wait Till The Sun Shines, Nellie (w/M. Martin) • I'll Capture Your Heart (w/F. Astaire & M. Lenhart) • Pistol Packin' Mama (w/Andrews Sis.).

■ **BING CROSBY COLLECTION.** Blem/Stemra COL009 (Holland). CONTENTS: Just One More Chance • Sweet And Lovely • Glow Worm • Blacksmith Blues • Come What May • Dark Moon • Feet Up • I Apologize • I Surrender, Dear • Maybe It's Because • Now That You're Gone • Please Mr. Sun • White Christmas • Blues My Naughty Sweetie Gave To Me • When The Midnight Choo-Choo Leaves For Alabam' • Where The Blue Of The Night • Cockeyed Optimist • Dancing In The Dark • Down Yonder • A Thousand Violins • I Found A Million-Dollar Baby • I'm Through With Love • Now That I Need You • Pittsburgh, Pennsylvania • Rudolph The Red-Nosed Reindeer. (Most are from radio).

■ **JOE BUSHKIN: THE ROAD TO OSLO & PLAY IT AGAIN, JOE.** DRG-8490. Greg Van Beek ran across this CD. It is a reissue of two LPs, one of which is United Artists UAG-30142, *Joe Bushkin Celebrates 100 Years of Recorded Music*. It contains Bing's last two commercial recordings (from 10/4/77): Now You Has Jazz • Sail Away From Norway.

■ **BING CROSBY: DUETS WITH FRIENDS.** Blue Moon BMCD-3014. CONTENTS: Watermelon Weather (w/P. Lee) • South America, Take It Away

(w/Andrews Sis.) • My Baby Said Yes (w/L. Jordan) • Road To Morocco (w/B. Hope) • Day By Day (w/M. Torme Mel-Tones) • In The Cool, Cool, Cool Of The Evening (w/Jane Wyman) • Connecticut (w/J. Garland) • Pistol Packin' Mama (w/Andrews Sis.) • Mine (w/J. Garland) • Ac-Cent-Tchu-Ate The Positive (w/Andrews Sis.) • Gone Fishin' (w/Louis Armstrong) • Merry-Go-Runaround (w/P. Lee & B. Hope) • Sam's Song (w/G. Crosby) • Road To Bali (w/B. Hope) • Don't Fence Me In (w/Andrews Sis.) • Chicago Style (w/B. Hope) • I'll Capture Your Heart (w/F. Astaire & V. Dale) • Play A Simple Melody (w/G. Crosby) • Yah-Ta-Ta Yah-Ta-Ta (w/J. Garland) • Small Fry (w/J. Mercer) • Put It There, Pal (w/B. Hope) • Hot Time In The Town Of Berlin (w/Andrews Sis.).

■ **WE'RE JUST WILD ABOUT HARRY.** Collectors Issue BCR-001. CONTENTS: It's Only A Paper Moon • Candle Light And Wine • Nevada • As Time Goes By • After You've Gone • I'm Making Believe • Moonlight Bay • Can't You Tell? • All Through The Night • Someone Else May Be There When I'm Gone • I'm Building A Sailboat Of Dreams • You Brought A New Kind Of Love To Me • Easter Parade (w/M. Maxwell) • Put Your Arms Around Me, Honey • My Ideal • After A While • Cuddle Up A Little Closer • Side By Side (w/M. Maxwell) • It Was Wonderful Then • Maria Elena • At Long Last, Love • I'm Just Wild About Harry (All From radio circa 1939-45 from Kraft Music Hall).

■ **HIGH SOCIETY (SOUNDTRACK).** Capitol 93787. CONTENTS: Same as the LP. Greg Van Beek reports that this is the first time *High Society* has been available on CD in the U.S.A.

■ **TRUE LOVE—20 GREATEST HITS.** Hit Memories (Companion) 6188402 (EEC). CONTENTS: True Love • White Christmas • Swinging On A Star • Dear Hearts And Gentle People • Don't Fence Me In • Welcome To My Dreams • Blue Skies • I'm Through With You • The Ol' Spring Fever • I'm An Old Cowhand • Moonlight Becomes You • Pistol Packin' Mama • I Kiss Your Hand, Madame • Now Is The Hour • You Are Too Beautiful • Too-Ra-Loo-Ra-Loo-Ral • Where The Blue Of The Night • What's New? • Smarty.

■ **MOONLIGHT BECOMES YOU.** Charley Records CDCD-1200 (UK). CONTENTS: Moonlight Becomes You • What's New? • But Not For Me • Too Marvelous For Words • I Found A Million-Dollar Baby • Summertime • When Day Is Done • I Got Plenty O' Nuttin' • Lazy • Don't Be That Way • Sunday, Monday

Or Always • The Touch Of Your Lips • The Folks Who Live On The Hill • I Ain't Got Nobody • My Buddy • Somebody Loves Me • I Cried For You • The Very Thought Of You • And The Angels Sing • Old Folks.

■ **REMEMBER ME.** Axis/EMI 8742602 (Australia). CONTENTS: Out Of Nowhere • Please • You're Getting To Be A Habit With Me • Love In Bloom • June In January • It's Easy To Remember • Red Sails In The Sunset • Pennies From Heaven • Sweet Leilani • Too Marvelous For Words • The Moon Got In My Eyes • Remember Me? • Alexander's Ragtime Band (w/C. Boswell) • I've Got A Pocketful Of Dreams • You Must Have Been A Beautiful Baby • Sierra Sue • Only Forever • Where The Blue Of The Night • Moonlight Becomes You • White Christmas.

■ **SWINGING ON A STAR.** Charly Records CDCD-1235 (UK). CONTENTS: An Apple For The Teacher (w/C. Boswell) • Between 18th And 19th On Chestnut Street (w/C. Boswell) • New San Antonio Rose • Deep In the Heart Of Texas • Constantly • San Fernando Valley • I'll Be Seeing You • Going My Way • Too-Ra Loo-Ra-Loo-Ral • Sweet And Lovely • Start The Day Right (w/C. Boswell) • Mr. Meadowlark (w/J. Mercer) • You Are My Sunshine • Miss You • If You Please • I Love You • Swinging On A Star • The Day After Forever • Don't Fence Me In (w/Andrews Sis.) • The Eagle And Me.

■ **WORLD WAR II RADIO SPECIAL CHRISTMAS SHOW.** Laserlight 12 310. (From programs of 12/21/44 and 12/14/44. CONTENTS: Adeste Fideles • Jingle Bells • I Dream Of You • I'm Making Believe • A Slip Of The Lip Can Sink A Ship • What A Difference A Day Made • Beautiful Savior • God Is Ever Beside Me • Silent Night • Don't Fence Me In • Straighten Up And Fly Right • More And More • My Heart Sings • Can't Yo' Hear Me Callin', Caroline? • Holiday Inn Medley.

■ **A CHRISTMAS TOAST FROM BING.** Mercury CD-22664-2. CONTENTS: And The Bells Rang • I Sing Noel • Christmas Is • The Song of Christmas • A Christmas Toast • A Time To Be Jolly • 'Round And 'Round The Christmas Tree • When You Trim Your Christmas Tree • Christmas Is Here To Stay • The First Family Of Christmas.

■ **BING CROSBY CHRISTMAS ALBUM.** PolyGram 314-520-21-2. CONTENTS SAME AS MERCURY DISC ABOVE.

■ **BING CROSBY'S HAWAII.** Good Music Co. 103820 (MCA-MSD-35082). CONTENTS: My Isle Of Golden Dreams • Sweet Leilani • Song Of The Islands • Blue Hawaii • Paradise Isle • To You, Sweetheart, Aloha • Aloha Oe • When You Dream About Hawaii • In A Little Hula Heaven • A Song Of Old Hawaii • Sweet Hawaiian Chimes • Remember Hawaii • South Sea Island Magic • Now Is The Hour • Red Sails In The Sunset • Moon Of Manakoora • Some Enchanted Evening • Mele Kalikimaka (w/Andrews Sis.) • Trade Winds • Sail Along, Silvery Moon • Sing Me A Song Of The Islands • Bali Hai • Harbor Lights • Beyond The Reef.

■ **CROSBY FAMILY CHRISTMAS.** Pilz CD-445445-2. CONTENTS: Introduction and Monologue • Adeste Fidelis • Jingle Bells • Christmas Feeling • Hitch A Ride With Santa Claus • The Snowman • That Christmas Feeling • Silent Night • Away In A Manger • White Christmas.

■ **CHRISTMAS WISHES FROM BING CROSBY AND THE ROGER WAGNER CHORALE.** CEMA CD-S21-57902. SELECTIONS BY BING: Do You Hear What I Hear? • The Little Drummer Boy • I Wish You A Merry Christmas • Have Yourself A Merry Little Christmas • O Holy Night. (Others by R.W.C.)

■ **CHRISTMAS CLASSICS.** CMC-93-101-BC. CONTENTS: White Christmas • Adeste Fidelis • Rudolph The Red-Nosed Reindeer • Away In A Manger • O Little Town Of Bethlehem • Silent Night.

■ **WHITE CHRISTMAS.** Eclipse 64913-2. White Christmas • Adeste Fidelis • Rudolph The Red-Nosed Reindeer • Away In A Manger • O Little Town of Bethlehem • Silent Night • That Christmas Feeling • Jingle Bells.

■ **THE GOLDEN AGE OF MELODY.** Readers Digest. SELECTIONS BY BING: Alexander's Ragtime Band (w/C. Boswell) • Anything You Can Do (w/D. Haymes & Andrews Sis.) • Play A Simple Melody (w/G. Crosby) • Begin The Beguine • Don't Fence Me In (w/Andrews Sis.).

■ **CHRONOLOGICAL BING CROSBY.** Jonzo JZ-CD-08 (UK). CONTENTS: Sweet Georgia Brown • Happy-Go-Lucky You • Let's Try Again • With Summer Coming On • Some Of These Days • How Deep Is The Ocean? • A Ghost Of A Chance • We're A Couple of Soldiers • Sweet Sue • I'll Follow You • Some Day We'll Meet Again • It's Within Your Power • Waltzing In A Dream • Lazy Day • Cabin In The Cotton • Love Me Tonight • Please • Here Lies Love • Linger A Little Longer In The Twilight • Brother, Can You Spare A Dime • Let's Put Out The Lights And Go To Sleep • Just An Echo In The Valley • Street Of Dreams.

[Editor's Note: It is wonderful to see this great series continued on CD. It seems that the Jonzo LPs, although beautifully done, never sold enough copies to be a commercial success. This is probably because increasing CD sales were rapidly crowding out the good old black vinyl records. Only John McNicholas' determination and financial sacrifices made the 13 LPs possible. Let's hope this CD enjoys wide sales and that there will be more in the offing!]

■ **HOLLYWOOD GUYS AND DOLLS: BING CROSBY AND HOLLYWOOD GUESTS, VOLUME 1.** Parrot PARCD-005 (U.K.) SELECTIONS BY BING: Them There Eyes • La Vie En Rose (w/C. Colbert) • The Thing (w/F. Astaire) • Until The Next Time (w/M. Rooney) • The Bold Fisherman (w/H. Bogart & L. Bacall) • Medley (w/D. Martin & J. Lewis) • It Had To Be You • Jubilee (w/K. Thompson & Williams Bros.) • Chesterfield Ad (w/H. Bogart & L. Bacall) • Flop Parade Medley (w/E. Merman) • Medley (w/E. Merman & A. Templeton) • Dearie (w/M. Martin) • Wait Till The Sun

Shines, Nellie (w/M. Martin) • Stop Your Gamblin' (w/J. Garland & J. Pepper) • Medley (w/B. Lillie & A. Templeton) • Mississippi Mud (w/J. Stewart & F. Warren) • Philco Commercial (w/B. Lillie & A. Templeton).

■ **HOLLYWOOD GUYS AND DOLLS: BING CROSBY AND HOLLYWOOD GUESTS, VOLUME 2.** Parrot PARCD-006 (U.K.) SELECTIONS BY BING: Medley (w/D. Powell) • Medley (w/D. O'Connor) • Halloween (w/V. Moore & B. Karloff) • Dearie (w/E. Merman) • La Vie En Rose (w/M. Dietrich) • Double Damask Dinner Napkins (w/B. Lillie) • Medley (w/D. Kaye) • Medley (w/B. Lillie) • I Don't Know Why (w/L. Bacall) • Ida, Sweet As Apple Cider (w/W. Frawley) • Medley (w/M. Chevalier) • Medley (w/Williams Bros.) • Whispering Hope (w/M. Martin) • Never Been Kissed (w/F. Astaire) • Anything You Can Do (w/E. Merman & A. Templeton) • Medley (w/G. Cooper & P. Lee) • Friendship (w/B. Lahr & D. Kirsten) • Flop Parade Medley (w/E. Merman) • The Bold Fisherman (w/H. Bogart & L. Bacall) • Medley (w/R. Taylor).

■ **BING CROSBY: THE BLUE OF THE NIGHT.** MusicDelux MSCD-12 (UK). CONTENTS: Same as *Dinah*, Pilz 448212-2, listed in December 1994 issue of *Bingang*.

■ **GUS ARNHEIM: ECHOES FROM THE COCOANUT GROVE.** Take Two TT410CD. SELECTIONS BY BING: Out Of Nowhere • What Is It? (w/Loyce Whiteman). (Both from 1931 radio.)

■ **BING CROSBY: THOSE GREAT WORLD WAR II SONGS.** Double Gold DBG-53042. CONTENTS, CD 1: The White Cliffs Of Dover • The Army Air Corps Song • Yankee Doodle Dandy • I Don't Want To Walk Without You • Song Of Freedom • You'd Be So Nice To Come Home To • What Do You Do In The Infantry? • Riding Herd On A Cloud Tonight • Get On The Road To Victory • Sunday, Monday Or Always • The Vict'ry Polka • It's All Over Now • As Time Goes By • I'll Be Seeing You • Shoo-Shoo-Baby • Hot Time In The Town Of Berlin • Song Of The Bombardiers • Long Ago • Bless 'Em All • I'll Get By • Is You Is Or Is You Ain't My Baby? • Saturday Night • The Fifth Marines Amphibians Battle March • Comin' In On A Wing And A Prayer. CONTENTS, CD 2: Complete *Kraft Music Hall* broadcast of Sept. 9, 1943: Comin' In On A Wing And A Prayer • Wait For Me, Mary • Brother Bill • Star Dust • It's Always You • Basin Street Blues. Complete *Mail Call* program, with Bing, Bette Davis, Barry Fitzgerald, Leo McCarey, William Frawley and Don Wilson: Introduction • Swinging On A Star • You Belong To My Heart • Too-Ra-Loo-Ra-Loo-Ral • Ida.

[Steven Lewis points out that this material was previously released on LP by Larry Kiner.]

■ **BING CROSBY.** Best BSTCD-9114. CONTENTS: Beautiful Dreamer • Darling Nellie Gray • Ah! Sweet Mystery Of Life • Deep Purple • Sweethearts • Where The Blue Of The Night • Pennies From Heaven • Out Of Nowhere • How Deep Is The Ocean? • Street Of Dreams • Brother, Can You Spare A Dime? • A Ghost Of A Chance • Please • Dancing In The Dark • Stardust • I

Found A Million-Dollar Baby • Goodnight, Sweetheart • White Christmas.

■ **BING CROSBY: EVERYTHING I HAVE IS YOURS.** Golden Legend Prime Cuts (number ?) CONTENTS: Come What May • Pittsburgh, Pennsylvania • Everything I Have Is Yours • Now That I Need You • Down Yonder • Lady Of Spain • Zip-A-Dee-Doo-Dah • If This Isn't Love • I Got The Sun In The Morning • You Go To My Head.

Videos

Several of our members wrote to tell us about the new Crosby video releases by MCA. As you probably know by now, these are: *Welcome Stranger*, *Rhythm On The Range*, *Waikiki Wedding*, and *Birth Of The Blues*. These are very welcome, indeed! The prints are excellent. The *Birth Of The Blues* tape even reproduces the color sequence when Bing sings along with colored slides in a darkened theater. The sleeves all identify the films as part of "The Bing Crosby Collection," and a folder inside proudly proclaims that "Bing's Back!" Keep them coming, MCA! How about *Dixie*, *Top O' The Morning*, and *Two For Tonight*?

Your editor has received a letter from Ron Hall, president of Festival Films, in association with Crosby collector Bob DeFlores, announcing a new video cassette entitled *On The Road With Bing Crosby-Bob Hope*, to be available on August 25. The rare shorts on the tape include the *Road To Morocco* original trailer, *The Road To Home* (1942), *Command Performance* (1943), *The Fifth Freedom* (1951), *You Can Change The World* (1954), and *The Road To Peace* (1949). The price is \$24.95 (Visa, Mastercard and personal checks). You can call Ron at 800-798-6083 or 612-470-2172, or write to him at 6115 Chestnut Terrace, Shorewood, MN 55331. We will review this tape in the next *Bingang*. We are enclosing a flier describing the tape in this issue.

Member Vern Taylor called to tell us about the possibility of *Two Plus Fours* (RKO-Pathé, 1930) being issued on video. We wrote to the gentleman who has a copy of the film and is considering putting it on tape. At press time we have not heard from him. Vern also called about the possibility of some more of Bob DeFlores' treasures, such as *Please*, *Just An Echo*, and *Too Much Harmony*, being issued on video. He had talked to Bob, and he seemed interested. We hope it happens!

Bill Daugherty In Manhattan Show

By Ernest H. Sutkowski

My wife, Jeanne, Marlene and Billy Ver Planck and I recently attended an excellent show in the famous Oak Room, Algonquin Hotel, Manhattan, featuring Peter Howard, Lorna Dallas and one of our Bing colleagues, Bill Daugherty (known to most of us as *the* Bill Daugherty of Footlight Records in lower Manhattan).

The production, *Crazy For Musicals*, had a successful month-long engagement, centered around the well-known Broadway conductor Peter Howard at the piano with vocals and vocal collaborations. Ms. Lorna Dallas, an American from Oklahoma, is probably better known for her musical work in Great Britain. All three performers were exceptional, truly polished.

I may be a bit biased, but Bill's booming tenor voice

easily could have boomed beyond the rafters of Carnegie Hall (and I'm sure one day it will). Bill is a great singer with fine stage presence who obviously loves to sing, and we enjoyed hearing him.

How much more can one say than, "Bill you are exceptional. I am *very* impressed." Well, perhaps I should add that if Bill Daugherty is performing in your area, you should try to attend.

Readers Write

Dear Wayne,

Like probably many other members, I have a nice collection of Crosby records and CDs as well as other music.

However, the stuff is not organized in such a way so that I know what I have without considerable rummaging around.

Do you or someone in the Club have any recommendations for a good computer program that can be used to log and organize one's music collection? My computer has an IBM compatible DOS operating system. Any suggestions will be appreciated.

--Joe Duncan, Muncie, IN.

Dear Wayne,

Once again I am pleased to pay my dues for the privilege of reading about Bing. When January and July come around I start looking for my BINGANG magazine. When it arrives I sit right down and read it from cover to cover. And then re-read the articles I like the best.

I think it is great there are people like you and Mark Scrimger who put so much of your time and energy into this great magazine.

--Jeanne Kaminski, Pittsburgh, PA.

Hello, Mark and Wayne,

Just received my copy of BINGANG and it's bulging with info on Bing. Sounds like a great idea belonging to the NAFC. You're right, Wayne. We should belong. It can be a source for new memberships and it's just one more way of promoting Bing.

--Joe D'Addario, Jacksonville, FL.

Hi there!

I have recently returned from a trip throughout the states. On the subject of Crosby, I had this adventure in Los Angeles.

One of the highlights of the trip was going to Coconut Grove! Yes, that's right. The Ambassador Hotel is still standing on Wilshire Boulevard, but it is closed for renovations or something. The day I went there with my friends they were shooting a movie inside the hotel. We pretended we were with the film crew and walked inside. The film crew were off in some other section of the hotel and so we quietly looked around. Eventually a girl came up to us and asked us what we were doing, and we told her we just wanted to have a quick look inside the Grove, so she opened the door and turned on the lights. Water was leaking from the roof, forming little puddles on the dance floor and chairs were stacked up to the side. I tried to imagine what it would have been like back in the '30s with the palm trees and fake monkeys and the Gus Arnheim Band on stage with Bing and the Rhythm Boys. Alas, I was 65 years too late!

--David Duncan, Pymble, NSW, Australia.

P.S. For the benefit of all the Crosby collectors who are seeking early Crosby 78s (especially the Whiteman era), I found a fellow in New York City who deals exclusively in rare 78s. His name and address are as follows:

Morton J. Savada
Records Revisted
34 West 33rd St.
New York, NY 10001

Dear Wayne,

Great picture of Bing on the December cover! I had never seen this before. One of the best! Must have been taken around '33 or '34. Would have been great on an album cover.

--Joe Sinnott, Saugerties, NY

SWAPS AND SUCH

DUE TO matters beyond my control, I would like to sell several hundred Bing Crosby LP's and about a dozen Crosby books. Listing available. Stanley Wayman, 18 Beckerle St., Danbury, CT 06811-4608.

WANTED: Certain Bing Crosby albums, including some of the *Bing's Hollywood* LPs. Will pay reasonable price. Also need copies of *Bingang* dated pre-1988. David Lobosco, 2533 Rose Dr., Glenshaw, PA 15116.

WANTED: Decca LP DL-4250, *Easy To Remember*, (Hollywood Series). FOR SALE: Bing Crosby LPs and 78 albums. Not a lot and nothing really rare, but I am selling them cheap! Greg Van Beek, 929 Hillcrest St., West Bend, WI 53095, phone (414) 338-8986 (6 p.m.-9 p.m. CST).

WANTED: Do you want a loving home for your Bing 78s, 45s, LPs, CDs, books? I am a collector and radio host, especially looking for Australian LPs, unusual items, 10" LPs and 78s. Also interested in many other classic pop/jazz singers. Please call or write Kevin Roberts, 17 Willow Ave., Albany NY 12205 (518-869-0556.)

SOME BACK ISSUES of *Bingang* are available at \$2.50 each, including third class postage. Write to the editor for details.

FOR SALE: The Bing Crosby collection from the estate of the late Vincent Pietroniro. Vincent would have wanted to leave his lifetime hobby in knowledgeable hands. Here is your chance to obtain a wonderful collection of Bing's records. Claude Lanthier, 382 Rue Cabano, Lasalle, Québec H8R 2M1, Canada. Phone: (514) 366-7251; fax (514) 368-3208.

WANTED: A copy of the film *Just One More Chance*. Rev. Ronald Noguera, St. Michael Archangel Church, 2987 West Flagler St., Miami FL 33135-1338. Phone (305) 649-7729.

FOR SALE: Complete Bing Crosby collection consisting of 812+ 78s, U.S. and foreign issues, 10" and 12" LPs, V-Discs, 12" and 16" transcriptions, test pressing, books, sheet music. Serious inquiries welcome. Will consider selling the collection in parts. Mike Kaptanis, 64 Kingsley Dr., Yonkers, NY 10710. Phones: (914) 963-7456, (914) 779-9728 (Eves.)

FOR SALE: 249 Bing Crosby LPs, many different labels. List available. Carolyn Armiger, 205 Buena Vista Ave., Cambridge, MD 21613. Phone: (410) 228-1214.

FOR SALE OR TRADE: Decca special labels: "Duke The Spook"; "Song Of The Air Force"; "What Would Shakespeare Have Said"/"Rhythm On The River"; "Home On The Range" w/C. Boswell; Blowup of "Road to Morocco." Test pressings: "Love In

Bloom" (Mx. B-12706-B); "Once In A Blue Moon" (Mx. LA-135-B); "Goodnight, Lovely Little Lady" (Mx. LA-136-B). 10" 78: "Louis Armstrong Sings Happy Birthday To Papa Bing Crosby" (1939). 12" LP: World Horizon Records *Sunday In Hollywood*. Also 21 different Australian Crosbyana LPs \$15 each. Also hundreds of Bing's commercial records, V-Discs, etc. Books, photos, sheet music. Want lists welcomed. Jack Souther, 2011-44th Ave., San Francisco, CA 94116.

PHOTOGRAPHS FOR SALE. Millions of poses on 10,000 stars, including Bing Crosby. Professionally photographed. Three samples \$6.00 cash or money order, your want list and a SASE (foreign add SASE and 2 postal reply coupons). Nancy Barr-Brandon, 506 Windermere Ave., Interlaken, NJ 07712. Phone: (908) 531-7544.

FOR SALE: Sealed 6-LP (60 songs) set, *Bing Crosby: Golden Memories* (Columbia P6-14370). \$35.00 including postage. Bob Chandler, 424 3rd St. South, Naples, FL 33940.

FOR SALE: My complete Crosby collection—78s and LPs. Many rare records. Conrad S. Javier, 107 Cherry Rd., Syracuse, NY 13219.

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS & COLLECTORS SOCIETY
236 Andrieux St.
Sonoma, CA 95476

BINGTHINGS SOCIETY
5021 57th Ave. Court West
Tacoma, WA 98467

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, U. S. Representative
5608 North 34th St.
Arlington, VA 22207

QUEENSLAND BING CROSBY SOCIETY
P. O. Box 92, Ferny Hills
Queensland, Australia 4055

OTHER FAN CLUBS OF INTEREST

INTERNATIONAL AL JOLSON SOCIETY
933 Fifth Ave.
Prospect Park, PA 19076

INTERNATIONAL SINATRA SOCIETY
P. O. Box 7176
Lakeland, FL 33807-7176

EDDIE CANTOR APPRECIATION SOCIETY
P. O. Box 312
Mount Gay, WV 25637

NATIONAL ASSOCIATION OF FAN CLUBS
P. O. Box 7487
Burbank, CA 91510-7487

*Please note changes of
address for Club Crosby
officers on the Table of
Contents Page.*

IN BALI... IN HOLLYWOOD... IN NEW YORK

"Here's how We Remember!"

Bing Crosby Bob Hope
— and do we love it! *Dorothy*

THE SATURDAY EVENING POST

January 10, 1953



- BING:** A Whitman's Sampler! When it comes to remembering a woman, it's so right!
- BOB:** Yeah! But when it comes to remembering Dottie, it's sarong!
- DOTTIE:** Boys, boys! Never mind the banter. Just keep those Whitman's Samplers coming!

Another great "ROAD" picture!

BING CROSBY BOB HOPE
DOROTHY LAMOUR

starring in

"ROAD TO BALI"

A Paramount Picture
Color by Technicolor

Courtesy of Frank Whittaker